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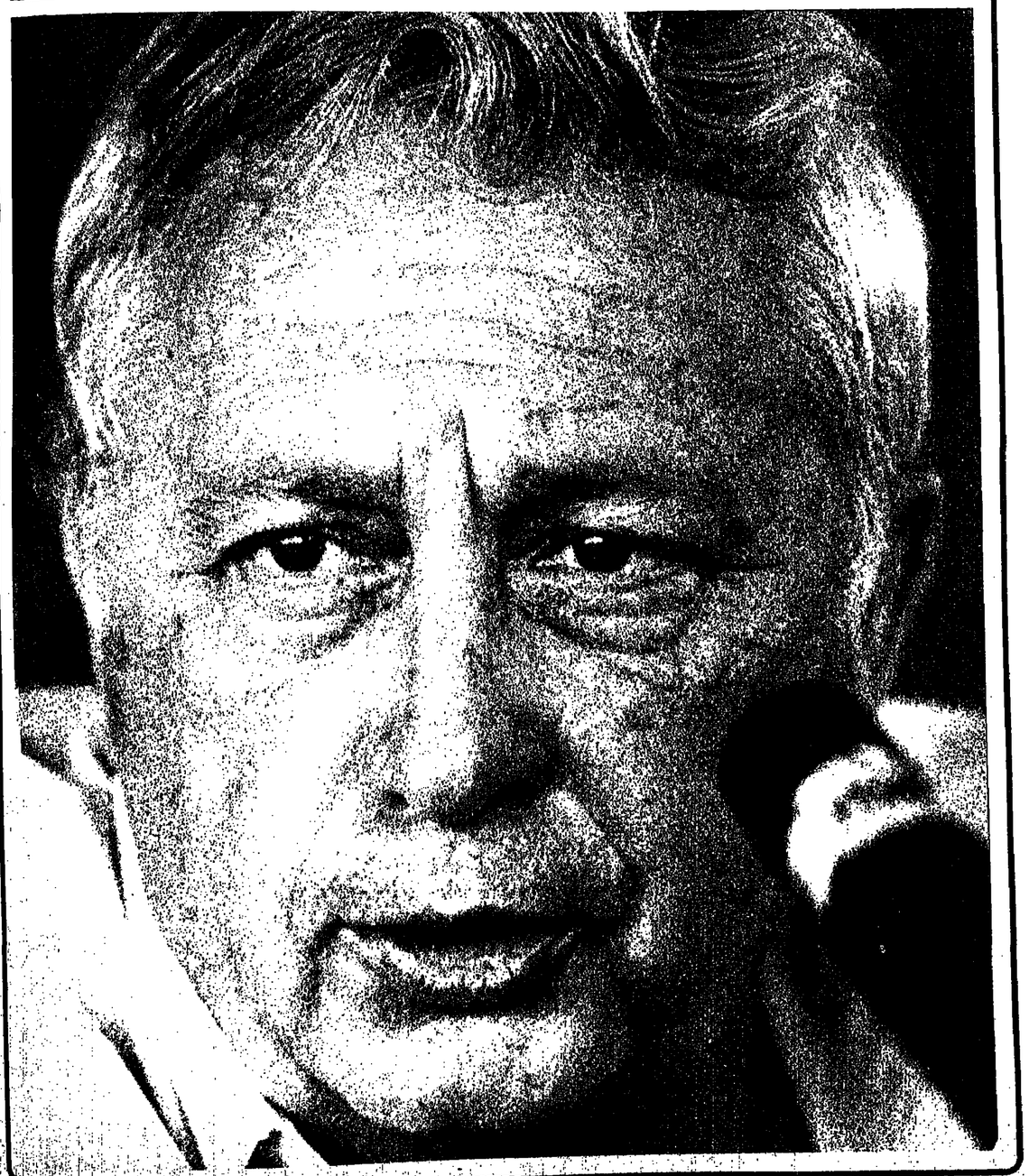
THE JERUSALEM POST MAGAZINE

Friday, October 1, 1982



On the cover. Defence Minister Ariel Sharon, photographed by Karen Benzian.

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Readers can contact us by writing to the ENGLISH PUBLICATIONS DIVISION, Department of Information for Olim, P.O.B. 616, Jerusalem.

New Publication: "Yeshiva Studies in Israel"

The Department of Information for Olim in cooperation with the Yeshiva Division of the Student Authority has published a new brochure on Yeshiva Studies in Israel. The brochure outlines the assistance available from the Student Authority for olim wishing to study in yeshivot. Copies are obtainable from: The Department of Information for Olim
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The Student Authority announces the opening of Taka (Tochnit Klita Akademit) — Academic Absorption program

The next *Taka* Program will open at Beer Sheva University on October 12, 1982. The program is designed to assist oleh students who have studied abroad at an institute for higher learning and have registered to continue their studies in Israel in the second semester of the 1982/83 academic year.

The curriculum includes intensive Hebrew studies, English and Israel studies.

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More information can be obtained from the offices of the Student Authority.

Jerusalem — 22 Bnei Brit Street, Tel. 02-242161
Tel Aviv 6 Esther HaMalka Street, Tel. 03-221126
Haifa — 7 Pal Yam Street, Tel. 04-666109
Beer Sheva — Binyan HaNegbi, HaNesiim Blvd. Tel. 057-30939.

Courses for Oleh Lawyers

The new series of courses for oleh lawyers will open on October 10, 1982.

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For further information please contact:
Ms. Nira Friedman — Lawyer
The Israel Bar Association
95 Ibn Gvirol Street
Tel Aviv
Tel. 03-243145-6, 03-232848

Attention Parents of School-Age Children

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Jerusalem — 22 Bnei Brit Street, Tel. 02-242161
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Haifa — Zim Building, Tel. 04-666311
Beer Sheva — HaNesiim Blvd., Tel. 057-30811

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Ulpan for Junior High and High School Pupils

An intensive three month ulpan will be held in Jerusalem for oleh pupils from the 7th through 12th grades. The ulpan is intended to enable the pupils to integrate into the school system after three months.

Placement is arranged by the ulpan teachers themselves. For further information, please contact the school principal or the regional coordinator for education (see addresses in above announcement).

Moshav Elazar Accepting New Members

This modern Orthodox cooperative settlement, located in Gush Etzion 17 kilometres south of Jerusalem, was set up by a group of religious American olim in 1975. Elazar has an analytical chemistry laboratory, computer software services, and a tourist industry including a guest center, gift shop and restaurant. It has recently branched out into agriculture by planting 250 dunams of fruit trees and setting up two poultry runs. Interested families are invited to participate in organized tours of the Moshav to be held October 4th, 5th, and 6th (Chol Hamoed Succot) beginning at 9.30 a.m. (Bus No. 60 leaves Egged Station at 8.30 a.m.).

For further information contact: Vaad Kabbalah (02) 741191-2-3.

Pamela Cunningham, a graphic artist from England who has been in Israel for two years, receives the first prize of IS 6000 for her designs for new covers for information booklets published by the Department of Information for Olim. Second prize went to Ofir Paz, a third-year student at Bezalel Art Academy, and third prize to Aldo Bakis, a Jerusalem resident and caricaturist for "Ma'ariv." The prizes were presented by the Director-General of the Aliyah and Absorption Department of the Jewish Agency, Mr. Yehuda Dominitz.

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Albanian syndrome

Developments in Lebanon should be seen in the context of the government's isolationist policies, says former energy minister YITZHAK BERMAN in an interview with The Post's MARK SEGAL.

YITZHAK BERMAN has no regrets about resigning from the cabinet and giving up the energy portfolio, even though the government finally came round to his demand for a judicial commission of inquiry into the events in Beirut.

"A minister who votes against the government in a Knesset debate must resign, even if it eventually accepts his viewpoint," Berman told *The Jerusalem Post* this week. "It was not only over this issue that I resolved to leave, but because of an accumulation of events."

He maintained that he was unmoved by the appeals of Industry and Trade Minister Gideon Patt and Interior Minister Yosef Burg, who had declared his resignation premature because of the change in the government's position. His tone revealed his impatience with pliable politicians who trim their sails to every variation of wind.

Berman's sense of discomfort at being part of the second Begin administration had been mounting for some time. He was among the dissenting minority of ministers during the war; what's more, he abstained in the fateful cabinet session convened so hurriedly on the night of Saturday June 5 to sanction the launching of the war.

Why had he abstained?

"Because when we were summoned to the meeting at 10 p.m. that night and presented with the plan for Operation Peace for Galilee, I felt that I would not be acting seriously and responsibly if I did not think over properly such a fateful decision. It was my profound conviction that we could not decide on such a fateful matter in under one hour."

Looking back, the former minister declared that the original official reason for launching the campaign — to establish a terrorist-free zone of 40 kilometres beyond Israel's northern border — was entirely justified. "But," he added, "going beyond that limit was not worthwhile — it brought no benefit and in the end proved superfluous."

EXPLAINING what he meant by the "accumulation of events" that had led him to resign from the cabinet, Berman declared that there was a fundamental difference between the policies and actions pursued by the first Begin government and the second one. "True, there were already indications of this metamorphosis towards the end of the government's first term, such as the enactment of the Jerusalem Law. But that had enjoyed the support not only of the Likud but of most of the Labour Party," recalled Berman, who was Speaker during the latter part of the Ninth Knesset.

The dramatic shift in government policy occurred with the induction of the second Begin cabinet. "The premise on which the new policy was based was that Israel could simply ignore the reactions of the outside world, with the exception perhaps of the United States, which should be treated with more caution. The underlying philosophy was: 'The *goyim* are against us anyhow, so it's immaterial what Israel does, the *goyim* will react negatively.' The U.S. supported us because of its own strategic interests. So we could comfortably ignore all the rest."

In Berman's view the logic of this philosophy will take Israel into the "exclusive club" that at present comprises only two members — Albania and Iran. The veteran Liberal questioned the premise of Begin's argument, and said that many world leaders supported Israel without having any strategic interest in this country.

"Anyhow, this doctrine, which might suit Albania, could hardly be right for Israel. Most Albanians live in Albania, while the majority of the Jewish people live in the Diaspora. Perhaps some of our leaders don't realize it, but Israel cannot become a closed, autarkic society. The path of Iran and Albania must of necessity lead to an internal economic regime of severe austerity, with the kind of low living standards sustained by the people of Albania. This in turn would involve strict controls over the population and the closing of frontiers, for most of the population would simply leave. What I am describing is in no way a wild scenario, but the logical conclusion of the path taken by the present government. Then of course all our progress towards economic independence would stop, because industry, tourism and exports could hardly flourish with the total breakdown of our international relations."

BERMAN finds some consolation in the thought that "even this government" could not consistently follow its underlying philosophy to the end, "because most ministers are not such fanatics as to allow things to go that far."

He surmises that what will be pursued is "a policy of non-policies proceeding along zig-zags." To which must be added the security situation of a country besieged by enemies seeking its destruction, which must oblige Israel to maintain a huge army and tremendous defence investments. Such a heavy defence burden requires a strong economic underpinning; but a country which has deteriorating diplomatic relations with the rest of the world can hardly sustain a flourishing economy, especially if it has limited natural resources. Unfortunately, those who decide on the course of government policy are not sensitive to the connection between Israel's economic situation and the state of its international relations.

The former minister gave another major reason why he would not take back his resignation.

The war, he explained, had a number of aims. The first, the removal of the terrorist threat to the northern villages and towns, was the one he had wholeheartedly agreed with, and which had succeeded. The second, which he described as mistaken from the beginning, was to eliminate the whole problem of world terrorism by destroying the terrorist military infrastructure and their headquarters in Beirut.

"I argued at cabinet sessions even before we set out to clear the 40-kilometre zone that expelling the terrorists from Beirut would not effect a solution to the problem of terror as such. For terrorist tactics can be conducted without any military infrastructure and without headquarters in Beirut. Terrorism can be launched from other points, even from Nablus, Yafo or Haifa.

"In one cabinet session before the war I said that around the table there were people who knew this to be true. And unfortunately the expulsion of the terrorists from Beirut and the destruction of their infrastructure has indeed not solved the problem of terrorism. We have already witnessed the renewal of acts of terror against Jewish targets in Europe, and I fear that such attacks may increase."

A third war aim, he noted, was to undermine the international political standing of the PLO. "I need hardly expand on this point to demonstrate how matters have gone in the opposite direction," he remarked drily.

Referring to the large amounts of weapons that were discovered and the number of terrorists eliminated, the former minister said that the weaponry and the men involved amounted to less than three equipped divisions at a time when the regular Arab armies possess hundreds of well-equipped divisions. To his mind, there wasn't much military significance in the destruction of the PLO infrastructure.

The fourth war aim was to set up a stable, pro-Israel government in Lebanon, "plus the promised contractual peace with that country." Once again the former minister noted that it was already apparent that such hopes were without foundation.

A QUESTION about government control of the course the war had taken prompted a review of the main moves of the campaign. According to Berman, there were four crucial developments in the operation. The first was the actual decision to send the tanks rolling and the troops marching. The second was the decision to bypass the Syrian army and deploy the IDF to the north of the Bekaa Valley, in the expectation that it would force the Syrians to agree to the removal of the terrorists from the 40-kilometre zone. The third was the entry into East Beirut. And the fourth was the move into West Beirut.

"The last two moves were never authorized by the cabinet," Berman pointed out. "Ministers only learned about them after they had taken place. We heard reports at cabinet meetings and all of a sudden we found that the army was already inside East Beirut. I was abroad when the army was sent into West Beirut, but here again the cabinet was presented with a *fait accompli*. On the other hand we were asked to approve of dozens of military moves that were of secondary and tertiary importance."

In an interview with *The Post* about two months ago, Berman had said that despite his growing sense of alienation from the majority line, he had opted to remain in the cabinet because he felt it was the only place where any influence could be exerted. When I reminded him of this, the former minister said with a sigh that he had decided to quit because he had finally realized there was no prospect of influencing the others.

TALKING of the subjects to be examined by the judicial commission of inquiry, Berman contended that one of the major questions would be whether a reasonable calculation by experienced people would have resulted in the adoption of safeguards for the population of West Beirut and the prevention of the entry of the Phalangists into the refugee quarters.

To his mind, there had been a grave error of judgement — not only on the part of some army officer or officers, but also of the ambassadors of the United States, France and Italy in Beirut. "For it was they who encouraged the multinational force to depart, even before the original deadline for leaving. Their gravest error lay in their not having warned their governments that it was urgent to adopt precautionary measures to protect the civilian population after the removal of the multinational force. After all, the three envoys were well acquainted with local conditions, certainly much better acquainted than any Israeli officer."

And after the assassination of Bashir Jemayel "they should have had the presence of mind to ask the IDF, as the only properly organized force in the area, to enter the city and assume responsibility for civilian security until the return of the multinational force. Instead, they insisted on Israel staying out, which amounted to irresponsible neglect of the inhabitants of West Beirut," Berman charged.

He claimed that the impression had emerged that the three envoys behaved in "a near-hysterical manner" in seeking to prevent the entry of the IDF into West Beirut. "Their behaviour was motivated by emotional considerations rather than political reasoning."

As to questions concerning Israel — whether there were errors of judgement by the political or the military leaders or both, and to what extent any office-holder was responsible for what happened — these would be answered by the commission of inquiry.

The former minister agreed that had Premier Begin appeared on TV immediately after Rosh Hashana to announce an inquiry into the Beirut events, much of the ensuing deterioration could have been avoided.

But Berman was somewhat close-lipped when I prodded him about cabinet proceedings during the war. When I asked him jokingly whether he didn't think that Ariel Sharon had fallen through his own credibility gap, he sheered away from the question with "I prefer not to go into *that* issue."

As to dissent among ministers, he mentioned that Communications Minister Mordechai Zipori was the first to caution that the aim of establishing a stable government in Lebanon was unattainable. Berman himself had been the second minister to disagree with the majority line, when arguing that other war aims were unrealistic. Other ministers had gradually joined the dissenting camp, and the sizeable minority had influenced events and even stopped certain moves. No, he would not elaborate, unlike other ministers who had no scruples about doing so.

I pressed him on whether Sharon's statement on TV last Friday night, about having decided not to call up a reserve brigade because of the prevailing atmosphere, had been known to other members of the cabinet beforehand. All Berman was ready to say was: "That information was not brought to ministers' attention."

HIS MAIN regret in leaving the government was having to abandon unfinished projects at the Energy Ministry. He had grown rather fond of his duties, encompassing as they did such a broad range of activities by 17 corporations, including the Israel Electric Corporation, the Haifa Refineries, the oil exploration companies, the oil import agency, and so forth. He had only the highest praise for the first-class people working for the ministry and its corporations.

Among the uncompleted projects there were those connected with new sources of oil abroad, and the implementation of his liberalization policy — for instance, his proposed sale of Haifa Refineries shares through the Stock Exchange. That was part of his ideology favouring the reduction of the public economic sector and government involvement in business.

I tried to provoke the sober Liberal MK by asking for his forecast on the future of the Begin government. Berman replied that he of all people had no claims to prophecy. "Don't forget the electoral basis of the government has not been seriously affected by these developments," he said. "The only section of the public that has been involved is the intelligentsia. Only part of the middle-class voters care about such things."

YITZHAK BERMAN stands at a political crossroads. The son of an eminent rabbi, he was born in Russia about 60 years ago. He read for the Bar at the Middle Temple, and qualified as a barrister in the '40s. Before that he spent some years as the IZL emissary in Istanbul and was among the first to learn of the horrors of the Holocaust. He subsequently established a very solid law practice in Tel Aviv and acquired a prominent position in the pivotal Tel Aviv branch of the Liberal Party.

One of the few Liberals who has kept faith with the tenets of general Zionism, he grew increasingly uncomfortable as his power-hungry Liberal colleagues gradually became absorbed into Herut. Months before the war in Lebanon Berman criticized his fellow Liberals for forgetting what they were supposed to represent and allowing themselves to be led towards political extinction.

Which path will he follow now? Is he still in think that Likud and still with the Liberal Party? Where is the Liberal group led by him and Dror Zeigerman heading?

Berman replied that he was still in the Likud and the Liberal Party. After initial talk of expulsion, no one now pursued that line. He thought the crunch would come when the question of their voting arises in the Knesset winter session. As to the future — he was not living in a vacuum and would discuss matters with friends inside the party and on its periphery, and outside its ranks.

What of the prospects of a centre party coming into being?

He likes the idea, but once again things hinge on other people's views, he said.

Before we parted, the former minister outlined what he considered the best solution for Israel's current ills: A national unity government based on an updated policy platform. "I don't see any other prospect for Israel's emergence from its current crisis," he declared, stressing that he envisaged such a coalition to be based on the two main parties, with such additions to the cabinet as Ezer Weizman, Shimon Peres and Yitzhak Rabin.

Berman felt that neither of the two parties was capable of guiding the ship of state on its own through the storms ahead, and that partisan differences should be overlooked for the sake of the nation.

"The leaders of the smaller coalition parties — the NRP, Tami and Telem — bear a particularly heavy responsibility. They could bring about such a national coalition if they exerted the right kind of pressure," Berman declared. □

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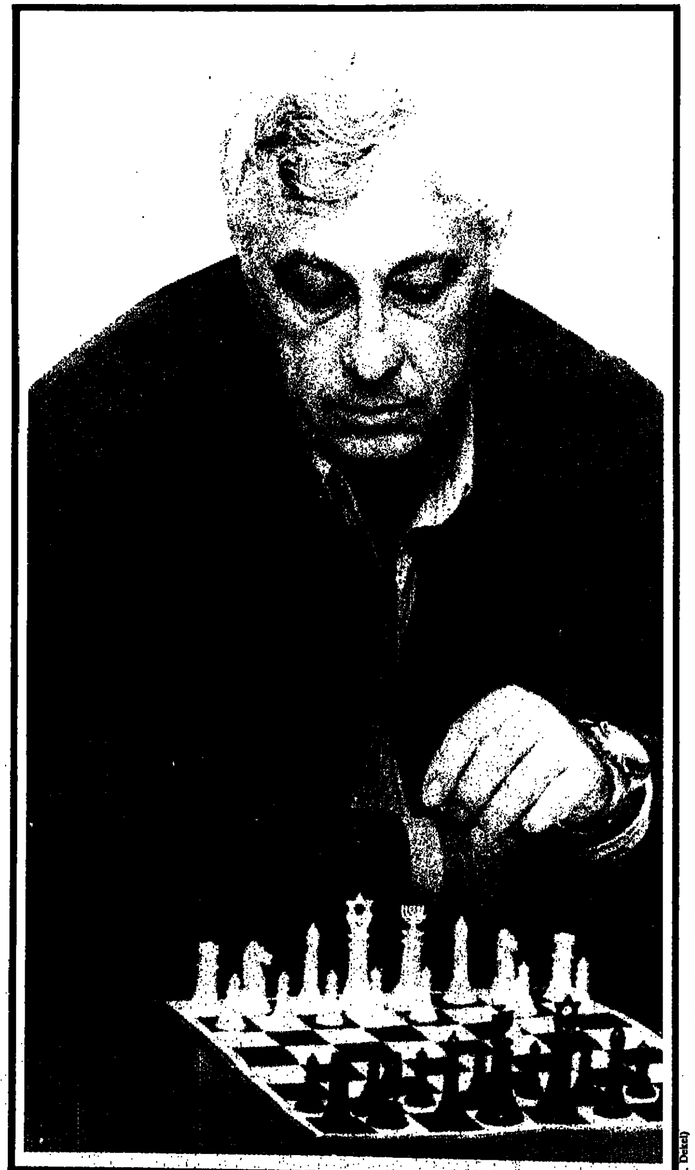
Haresheet

A lot to answer for

Even before the war in Lebanon, Ariel Sharon's performance as defence minister was appalling, writes HIRSH GOODMAN.



(M. Dotan)

THIS WAR has further clouded Ariel Sharon's performance as defence minister. Long before this war it was appalling enough. There was hardly an area of defence policy touched by the minister which did not result in a total shambles.

One just has to cast one's mind back to the now defunct memorandum of understanding on security matters struck with the United States. Or to the reorganization of the Defence Ministry, which saw the country's first-ever strikes by defence officials. The Lavie fighter project is being kicked around between bureaucrats functioning without clear guidelines, and Beit Shemesh Engines, a firm promised the world by Sharon, hovers on the verge of bankruptcy.

The spectre of Yamit has not faded, and there is still no clear answer why the town was razed to the ground rather than sold to the Egyptians when they offered to buy it. Israel has handed back all of Sinai, and the question of Taba remains open.

What Sharon has managed to do in the administered territories, for which he is responsible, borders on the catastrophic. Professor Menahem Milson has resigned, after first sacking the mayors with whom Israel had hoped to conduct a dialogue on the Palestinian question within the framework of the Camp David Accords. One is not sure which is the bigger joke: Sharon's ill-conceived village leagues, or his militarized civil administration.

Sharon has given us labels: civil administration; reorganization; memorandum of understanding; budget cuts. He has produced pandemonium. Sharon has managed to achieve what no previous incumbent of his post has brought about: a breakdown in faith and understanding between the Israel Defence Forces and the defence minister. Eli Geva, Amram Matzna, and the commander of the paratroop battalion who met with Sharon over the weekend to register his criticism of the minister, are not isolated voices. They are symptomatic of an outburst of military displeasure of unprecedented dimensions.

Only Sharon could have appointed as his spokesman — and therefore Israel's official spokesman on defence policy, at home and abroad — a journalist who had been forced to resign from a major afternoon newspaper for lack of credibility and with a career blemished by a censorship infraction. And the Arye Genger affair is still a fairly recent event, even though it seems to have happened months ago.

THERE HAVE BEEN resignations and defections from the ranks of defence personnel, and several curious dismissals. Morale at the Defence Ministry is lower than it has ever been. One senses fear among those to whom one talks — not necessarily a bad phenomenon in a branch of the civil service which is supposed to keep its distance from the press. But despite that fear, officials are more prepared to talk than ever before, like people possessed by a need to confess lest they share the blame for the mess they know will one day become public.

They speak because they care, and the fact that they speak can be found in the unrelenting anti-Sharon stories which find their way increasingly into the headlines. Never before has a greater attempt been made the seal off the defence establishment from the people; but never before has it been more open. The flow of information, much of it the type one would have never been privy to in the past, comes from people who care more about Israel than they do about Sharon, and from people who do the work they do because they are dedicated from the outset.

Sharon will still have to explain what happened to the military exports he supposedly sold in Africa with so much publicity, or why he forced the resignation of Gabriel Bidor, chief of the Israel Aircraft Industries, who by all accounts was doing a superb job. One day he will also have to explain how he got Gidor to sign the statement he did, saying that his resignation had nothing to do with the defence minister.

BUT IT IS for this war that Sharon will have to answer most of all. No matter what the ultimate result in strategic terms, there were enough instances of blunder, poor judgment, double talk and insubordination to justify his dismissal. Merely for creating a situation whereby an entire battalion of paratroops could not be called up, he should be dismissed. The irrational, unprovoked and unauthorized bombing of Beirut after an agreement in principle regarding the PLO's withdrawal had been concluded between all the parties concerned should have caused the minister's dismissal. That bombing did more to harm Israel's image than the entire war up to that date.

Any man with a modicum of self-respect would question his own ability to remain commander-in-chief of the IDF after hearing what its senior command had to say about their trust in him. How is it possible for Sharon to remain impervious to the calls from the rank and file for his resignation, to the feelings vented in the mass demonstrations against him and his policies?

How can the defence minister expect to be taken at his word when so many of his words have proven false? How can he demand respect for the country's secrets when he himself divulges them with impunity? How can he ask for a show of unity when he himself displays the opposite — considering no means illegitimate, as was demonstrated when he used the example of Tel a-Zaatar in the Knesset last week. The mention of that incident was designed to cast blame on the opposition; instead, it cast yet another cloud over Israel's image. That the accusation was untrue has been proven beyond doubt, but truth has never been Sharon's hallmark. Nor has subtlety.

THE ENTIRE issue of West Beirut and the massacres is now *sub judice* and thus cannot be discussed. The appointment of a judicial commission of inquiry has come as a reprieve for Sharon, as it has for the entire cabinet. But judging from some of the facts already made available, that reprieve could prove to be temporary. With his characteristic defiance of the democratic process, Sharon informed Israel and the cabinet via the television last Friday night that in contrast with the cabinet's formal position, he himself was ready for any commission of inquiry, regardless of its scope. Unlike other ministers before him, he was ready to accept ministerial responsibility.

Sharon did not agree to a judicial commission because he thought this could best serve his career. He had no alternative. That afternoon he had received a clear signal from the IDF senior command, who had held an extraordinary meeting in extraordinary circumstances. The snowball was rolling, and agreement to an unhindered inquiry was the only way he could stop it. Demagoguery in the Knesset was no longer enough.

There was no way Sharon could continue to postpone public admission of some responsibility for events. Having had TV's military correspondent tell Israel that he knew nothing of the massacres until the Friday night was not helping. The army wanted to know where their minister was between Saturday, when the dimensions of the atrocity were becoming public knowledge, and Wednesday, when he appeared in the Knesset. Until that time Sharon, uncharacteristically, disappeared from public view. He even refused to brief the Knesset Foreign Affairs and Defence Committee, letting the chief of staff do this in his stead. (That Rav-Aluf Eitan did not appear either is irrelevant.)

FOR FOUR DAYS the army had to bear the brunt of internal and external criticism — officers who have done so much during this war to uphold the purity of the IDF's name knowing that the stain cast on them is, perhaps, indelible. This only served to heighten the perception in the army that the minister who heads them has not only forced them into actions they considered ill-advised to begin with, but is not prepared to justify those actions when justification is unpopular. The IDF has become the unwilling instrument of Sharon's belief that Israel can only rely on itself and of his unbending philosophy that might is right. What troubles them is that they are expected to bear all the consequences of Sharon's actions, and share only some of the benefits of success.

The IDF spokesman has become indistinguishable from the Defence Ministry spokesman, as if the army articulates defence policy. The army spokesman has come out of this war bloodied in terms of credibility, often as a result of events over which the IDF had no control. The spokesman found himself embroiled in internal cabinet politics, and often having to explain events that were as much news to him as to the journalists seeking information.

Sharon has made himself indistinguishable from the IDF when it comes to criticism. He knows that both politicians and the public are reluctant to attack the armed forces, which have almost always been above reproach. Any criticism of policy has become tantamount to an attack on the IDF's performance; any questioning of the morality of policy equivalent to questioning the morality of the army. During the Knesset debate last week this was Sharon's main line of defence, and one which will not be quickly forgiven or forgotten by the army.

WHAT REMAINS an enigma is why Prime Minister Begin continues to put up with it all. There is no doubting Begin's profound belief in democracy, yet he acquiesces in Sharon's abuse of democracy. Begin quite rightly told the people of Israel during the last election campaign that his cabinet has no kitchen. During this war we have discovered that it has a pantry with room for only two: Begin and Sharon, with Foreign Minister Shamir being consulted sporadically, usually after the fact. Other ministers had to wait a full 36 hours before being informed that the IDF was already in West Beirut.

Sharon has become the prime minister's only channel for defence-oriented information. One example of this is that Begin only heard about the massacres after Rosh Hashana and, then reportedly, from the radio.

One of the first goals Sharon set himself when assuming office was to get rid of the prime minister's military secretary, Tat-Aluf Ephraim Poran, whose years in the defence forces had provided him with independent channels of communication with the IDF.

(Rubinger)

It became known after the raid on the Iraqi nuclear reactor last year that Sharon had tried to undermine the standing of the head of the Mossad with the premier — a grave matter, since the Mossad is supposed to report directly and independently to the prime minister.

Sharon even got rid of his own military secretary, not wanting an IDF officer to know the inner workings of the Defence Ministry and the minister's bureau.

Begin was personally in the war room during the opening stages of Operation Peace for Galilee, but from the day before the June 11 cease-fire his contact with the developing reality of Lebanon was Sharon. The chief of staff and the head of military intelligence were called in for briefings, but were not there when several crucial decisions were made by Begin in consultation with Sharon alone.

By Begin's own admission, he was sometimes not consulted at all. "I always know what's going on with Sharon," he said on the radio some six weeks ago. "Sometimes before the fact and sometimes after the fact." He was referring specifically, but not exclusively, to the bombing of Beirut.

Perhaps the propensity to follow his defence minister rather than control him explains the discrepancy between the prime minister's apparently sincere statement to the heads of the Labour Party at the outset of Operation Peace for Galilee that the goal was to penetrate to a depth of 45 kilometres, and the final results of this war.

PERHAPS BEGIN is simply no match for Sharon's cunning, and is unable to play by Sharon's rules. The defence minister had a goal in Lebanon which he achieved despite the fact that it was rejected by the cabinet when it was formally tabled. How he managed to influence Begin to go along with and sanction every stage of the operation despite internal cabinet pressures, overt grumblings in the army and explosive public reaction remains a mystery. It also makes one marvel at Sharon's single-minded determination and his power.

Those who now wait naively for Sharon's resignation, or more naively for Begin to dump him for reasons of either principle or political expediency, underrate Sharon's ability to survive. They forget the improbability of his ever becoming defence minister in the first place, and how he defied the will of almost the entire coalition. He will not be budged by criticism either, for he is absolutely convinced that his truth is the absolute truth.

He linked Begin's political future to his own by making sure that the premier's signature was on every order of substance he gave during this war, and he knows that if Begin were to fire him it would constitute a *de facto* admission by the government that they allowed the war to get out of hand.

ON JUNE 26, 1981, we wrote an article on the defence-minister-to-be, quoting senior defence officials. They said, for attribution, that the appointment would be "catastrophic," citing his style, his poor relations with many of the general staff and his ruthlessness "with anyone or anything that gets in his way." They were worried about his opportunism and his lack of credibility, and said so for the record.

The article continued: "There is no arguing that Sharon is a brilliant tactician in the political as well as the military field. But never has any one person been accused by so many, so harshly, of being totally devoid of loyalty, and so dedicated to his own future." In conclusion, it stated that, according to defence sources, if Begin proved to be incapable of blocking Sharon's appointment the consequences would be "horrendous."

Documented military and public criticism of Sharon before he was named defence minister failed to budge him from attaining his goal. Fears expressed by ministers themselves that this would mean the end of Israeli democracy, failed to deflect him. A "horrendous" year as defence minister will fail to secure his resignation. As long as this government remains in power, Sharon will remain with it, unless he is singled out for ministerial responsibility by the commission of inquiry — something highly unlikely, given the groundwork he has done to preclude this from the outset.

It is almost incredible that Sharon has survived politically. He has no real constituency of his own, no automatic support within Herut, where he is still regarded as a maverick. He has powerful enemies who have both the constituency and the internal party support. Yet he survives.

He gives away state secrets and is faced with dissatisfaction from within the ranks. The press hounds him relentlessly, and when he does grant an interview he inevitably makes at least one statement designed to enrage, shock or embarrass. Witness his recent comment that even if the cabinet were to decide against going into West Beirut he would order the army in, only softening the implications when the interviewer wondered about his democratic principles. Yet he survives, and even remains popular among the grassroots of this country, as well as among intellectuals of various ideological streams.

By any normal yardstick Sharon should be called upon to resign. But normal criteria cannot be applied to Sharon. We are left in trepidation of what further damage this man can do to Israel, its army, its image, and perhaps its very essence. □

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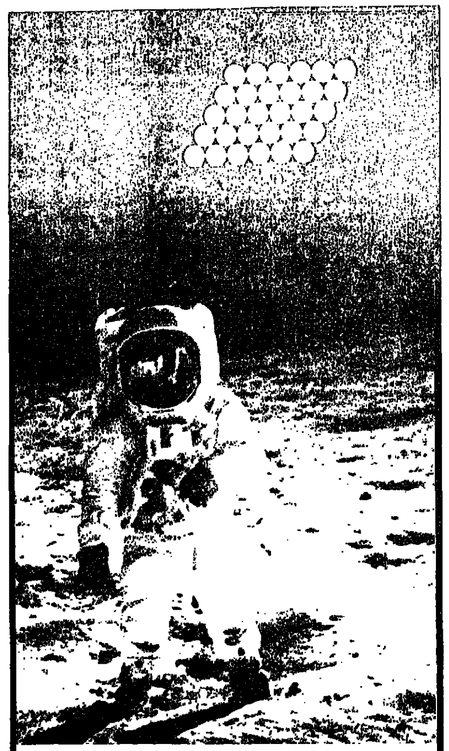

Moon worship and the Histadrut

The Post's HELGA DUDMAN sifts through the layers of civilization at Beit Yerah, on the southern end of the Kinneret.

"THE MOON isn't what it used to be," somebody said as we ate pickles and watched it come up over the Golan.

We were having a picnic in celebration of the full moon, on a carefully selected grassy slope at Tel Beit Yerah, the "House of the Moon," where the Jordan River leaves Lake Kinneret. This is one of the country's largest tels, covering something like 250 dunams and 5,000 years, a rich but crumbled layer-cake of cultures that rose and fell during past, and mostly forgotten, wars.

I was enthusiastic about the site and timing of our moonlight picnic for several reasons.

For one, it would be hard to find a more romantic spot for taking the long view of history: we passed our plates over the rubble of so much civilization, over so much bygone destruction and national and religious tension, that it was, for a while, easy to keep a sense of proportion about the hysterical zigzags of daily news.

For another, I find it irresistible that a place of Canaanite cults is also the site of a busy Histadrut complex, which includes a teachers' seminary and a framework for workers' study days and holiday facilities. For the span at Tel Yerah runs from a Late Stone Age settlement that flowered into a large Canaanite city of the Early Bronze Age in the 3rd millennium BCE right on up to the Middle and Late Socialist Age. This present, or just recently ended, period is represented by "Oholo," the Histadrut's educational and cultural institute which is a memorial to Berl Katznelson. The layers of the intervening civilizations — and there is apparently an uninhabited gap of perhaps a thousand years which occurred more than two thousand years ago — have tended to fall into each other. The ruins are not spectacular and make little sense in the absence of an enthusiastic and knowledgeable guide. The site has been only very partially excavated, and at long intervals, over nearly 50 years.

Thus, at the southern end of the tel, the Beit Yerah Regional Comprehensive High School, serving the region's kibbutzim and moshavim, looks out over ruins of an Early Bronze Age wall plus those of Hellenistic houses, while at the northern end the remnants of a fortified 5th-century synagogue, a Byzantine church, and a very large building of the Omayyad caliphs are close neighbours of the ghost of Herzl.

Herzl's presence is in the form of "Gal Herzl," a mount of rocks erected not in pre-history, as its style might suggest, but in 1909, when workers at the Kinneret Farm just across the road put up the pile of rocks in memory of Herzl, who had died five years earlier.

The year 1909 also marked the area's first strike. It was against the farm's manager, his "expense-account living" and his "bourgeois way of life." Berl was one of the workers who discussed with Arthur Ruppin the idea of getting rid of the manager and letting a committee of workers run the farm; this led to the formation of the first *kvutza* and the founding of Deganya. "Oholo," by the way, does not mean "his tent" but is a contraction of "Ohel Rorato," which might be translated as "Tabernacle of his Teaching."

AND THEN, of course, there is the moon. Unfortunately, there is a no real archeological evidence that the moon was indeed worshipped at Beit Yerah. An array of large stone objects found at the site, known as *shifonim*, have been referred to in some books as moon cult objects, and some tourist guides like to explain the hole in the middle as having some mysterious lunar connection. But the only proof, and it is strong, lies in the name, even though the earliest written reference to Beit Yerah is from the period of the Talmud. The name Jericho, further south, also incorporates the moon, and old city names such as Beit Shemesh and Beit She'an all indicate the residence of some deity.

To my regret, nobody at our picnic wished to chat about the great early days of the moon, whose goddess was once more powerful than any mere male deity. (Prehistory was a good feminist era; the day of male power came later.) I repressed the idea of tossing out some conversation killer along the lines of, "As Robert Graves has written in an essay on the origin of the Greek myths, the moon once inspired far greater superstitious fear than the sun, because it does not grow dimmer as the year wanes." Nor did I carry on about the various names under which the moon was worshipped, although I had just looked them up — Isis (Egypt), Ashtarot Karnaim (Syria; from the horns of the crescent moon, Astarte Ishtar, Selene, Io (Greece; the moon goddess as cow), and Artemis, who was hostile to monogamy because she belonged to pre-Hellenic cults of promiscuity.

Instead, I played along with the comment about the moon not being what it used to be, which is probably true both subjectively and objectively. The younger children in our group were excited when the moon rose, first low and orange, then higher and silver on the water (silver, belonging to the moon, was once more valuable than the gold of the sun). But when the children get to the moon-June age, there will be more and more competition from electricity which now lights up the Golan and the lakeshore, dimming more and more that sole and mysterious power.

Not even archeologists' theories about the moon are what they once were. One, dismissed by Albright as "lurid," was popular about 50 years ago; it held that "Abraham's father was the moon-god Terah." This notion was based on the supposed common origins of Canaanite and Hebrew pre-history, with Terah a legendary national hero of both peoples, "either originally or secondarily a moon-god, as indicated by the alleged fact that he had two wives, Sin, named after the Accadian moon deity, and N-k-r, supposed to be the Sumero-Accadian moon-goddess Nikkal." Albright: inaccurate and "exaggerated embellishments."

TO GET TO our picnic site, we entered at Gan Rahel, going right past the no picnicking sign (but scrupulously leaving no shred of evidence) and through the Kinneret cemetery. Socialism, as we know, is also not what it once was; or rather, it turned out very differently from the visions of those who lie buried in what has been called the pantheon of socialism or, more bluntly, the graveyard of socialism. There is the famous grave of Rahel, and among many others those of Hess, Borochov and Syrkin, and of Berl — situated, in accordance with his wish, between his wife and his girl friend.

In the growing dusk, the antiquities on the ground were barely visible, but the stones of Gal Herzl stood out nicely against the sky. We do have a written account of a happening there exactly 70 years ago. It may be seen as a forerunner of the recent kibbutz exhibition — or else may be just a legend.

It seems that in 1911 the new manager of the Kinneret farm, appointed after the labour friction there, organized a little agricultural fair at Gal Herzl. Jewish farmers and settlers came from near and far, which is to say from Yesod Hama'ala and Sejera, Menahemiya and Yavniel, by mule and on foot. Deganya won a prize for its calf, and Shmarlahu Levin addressed the gathering from atop the monument, "like a prophet of old."

What happened next was that a rich emir from across the Jordan, passing by, took the odd event to be a *fantasia* and insisted on having a race between the Arab steeds of his party and the tired, skinny workhorses of the settlers. Two brave farmers from Mesha (today Kfar Tabor) took up the challenge. The race was run once, twice, three times. Each time, the poor but honest Jewish horses won! Are we to believe this, or is it an "exaggerated embellishment" of the early Zionist dream? Either way, it's all written down in *Darca shel Deganya* (Deganya's Path), published 20 years ago by the kibbutz.

A long list of archeologists have worked on the tel since artefacts first came to light with the construction of the road to Tsemach nearly 60 years ago. They include Sukenik, Albright, and the Finnish scholar Saarisalo, at 86 still happily with us. There was also Philip Langstaffe Ord Guy, the Scottish-born Christian Zionist and Oxford-educated Lt.-Col. who, after the founding of the state, headed the survey section of the Israel Department of Antiquities. And there were, among others, Mazar, Stekelis, Avi Yonah, Bahat, Ussishkin, Delougaz, and Bar Adon.

THERE IS another list — the names of cities that have occupied this site, a tricky matter on which archeologists have not always agreed. First, of course, is Beit Yerah, probably first settled in the 4th millennium BCE and flourishing in the 3rd as a major city. Then comes the gap of over a thousand years for which no evidence of settlement has been found — but probably less than a tenth of the tel has been thoroughly excavated, and much of it has eroded into the lake. It was again resettled in the Persian period, starting in the 6th century; and it flourished again as Philoteria, according to most scholars, in the Hellenistic period (332-63 BCE for those who, like me, do not always have this at their fingertips.)

It was called Philoteria in honour of the sister of Ptolemy II, Philadelphus (309-246) of the Macedonian dynasty founded by a general of Alexander the Great. In an attempt to give this roll-call of history some of the interesting details of fiction, it might be added that although this Ptolemy had a "delicate constitution," his second wife was another of his sisters, and with his "many brilliant mistresses" his court at Alexandria was "magnificent and dissolute, intellectual and artificial, justly comparable with the Versailles of Louis XIV."

Back at the tel, Phileteria surrendered to Antiochus III of the Seleucid dynasty, who invaded from Syria, in 219. Jewish rule came when Alexander Yannai extended the Judean Kingdom, and a Jewish community flourished.

Sennaberis, or versions of this name, appears to have been a close neighbour of Beit Yerah-Phileteria. Both cities are described as "autonomous" in writings of the time, and at some point they seem to have emerged. In any event, Josephus refers to Sennaberis as the site where Vespasian camped with three Roman legions in his conquest of Galilee during the Jewish revolt. And if autonomy is a concept of that period, so are the political divisions of "peace now" and "smite the enemy." The show of Roman military might within sight of Tiberias, which — according to Josephus — was further south than the city of today, was to convince the Jews that armed resistance was foolish. The result was that Tiberias surrendered; Jerusalem was destroyed three years later. Remnants of the Roman legion's camp are thought to be at the southern end of the tel, surrounded by buildings of the Regional High School.

It was still known as some form of Sennaberis during the early Arab period, when the Omayyad caliphs built their massive structure whose ruins are right next to Herzl's mound. In the time of the Crusaders it was known as Sane Boris, and Baldwin III, King of Jerusalem, defeated Nureddin and the Saracens near the tel in 1158; and 30 years later, on the eve of the Battle of Hittin and the defeat of the Crusaders, Saladin camped here.

"Kerak" has been the name of the mound in recent centuries. (From the Arabic "Khirbet-el-Kerak," Ruins of the Fortress), when all that flourished were masses of anemones. The children of this century's settlers were told that the flowers on the tel were especially bright because of the unusual fertility of the soil.

ABOUT A WEEK after our picnic I paid another visit to the tel. The moon was already in its last quarter, but I went in the morning, in full sunshine, to meet Zalman Vinogradov, who is a mine of information about Beit Yerah. He has been a member of Kibbutz Beit Zera for 40 years and has been hooked on archeology nearly that long, from the time that Prof. Mazar was excavating at Kvutzat Kinneret (considered by some to be the site of Sennaberis).

Zalman has written extensively on the history of the tel, and works at Beit Gordon, specializing in the lore of the Kinneret region. He also teaches at the Teachers' Seminary at Oholo, and frequently explains the history of Beit Yerah to such knowledgeable groups as guides of the Society for the Protection of Nature. His tours at the site, which is not at all immediately impressive, can take three hours.

We sat on the lawn, not far from where we had been for the moonrise, in full view of the air-raid shelter which, like all settlement shelters, is artfully covered with a mound of rocks and looks quite archeological. "Ruth Amiran excavated right near the shelter and found 16 layers of settlements," said Zalman.

I tried once more to get talk going about the moon, but Zalman had a wealth of other material to convey; he did, though, confirm the fact that our only evidence is in the name.

The archeological relations between the synagogue and the church, he pointed out, reflect the growing conflict between Jews and Christians during the Byzantine period. The synagogue, our only example of a fortified place of Jewish worship, may have been built inside an abandoned Roman fort. The synagogue was one of the largest in the country around the 5th century, and its mosaic decorations point to the wealth and size of the Jewish community. Yet no trace of Jewish houses have been found. What happened to this community? We do know what happened to some of the mosaic stones from the flooring (traces that remained showed a citron tree and a man and a horse, thought perhaps to be Mordechai and Haman, and part of a candelabrum) was that they were found stored in one of the foundation towers, presumably to be converted into decorations for the nearby church.

This church was first constructed around 450 and enlarged twice, the last time in 528, during the reign of Justinian I, the most famous of all the emperors of the Eastern Empire. By birth a barbarian, probably of Slavonic origin, he had a passion for theology and was very hard on heretic Christian sects.

And here is another irrelevant detail, this time about his wife Theodora, which I throw in only to bring some colour to what is otherwise the forgettable march of summarized history: Theodora, said to have been the daughter of a bear-feeder in the Constantinople amphitheatre, saw herself as the "protectress of faithless wives against outraged husbands," while at the same time severely enforcing the laws against vice.

A few steps bring us to the ruins of the Omayyad caliphs, which embodies the 7th century Moslem victory over the Byzantines. A few steps to the south and we are back with the Romans, and their luxurious baths complete with marble-paved fridigidarium, tepidarium, hot and private baths, and a circular pool to which a pipe brought water from the springs at Yavniel.

CLOSE BY the ruins of the circular pool are the circular remnants of what were, 4,500 years ago, 10 huge brick storage silos in which the early Canaanites were able to store enough grain to supply 7,000 people for a year. These calculations are Zalman's and he stands by them. His analyses of these early silos, based on the same principles in use today, take up an entire chapter in his voluminous research paper on Tel Beit Yerah. I should say again that the stones and forms on the ground convey none of this and the signs are not very edifying. Without an informed guide, the visitor is spared everything, including the historical jumble.

But Zalman was there to point out the lessons: "Because these were public storage units, they show us that this Early Bronze Culture was a highly organized society with various specialized functions."

Beit Yerah in its prime, with commerce and administration and farming as business, was also the richest source of a typical red and black pottery to which the name "Khirbet Kerak Ware" has been given.

I ALSO found out about the *shifonim*, a term I have a hard time remembering, having trouble enough with the dates of Early Bronze and Late Canaanite. These large sculpted stones with a hole in the middle, Zalman explained, were found by Pessah Bar Adon about 30 years ago, when he was excavating the southernmost gate of the Canaanite city walls, down by the Regional High School, the end of the aqueduct, and the site of the Roman legion camp.

"Store objects, some over a metre high and weighing nearly a ton, and found here in great quantity, have not turned up anywhere else in Palestine, though similar ones have been discovered on the Phoenician coast. The smaller ones were certainly used as anchors, and are our earliest evidence of the use of boats on the lake. Then they grew in size and became ritual objects, made to honour the gods (and goddesses) in charge of fishing."

Shifon was a supposedly temporary label applied by Bar Adon 30 years ago, which stuck better than some more carefully planned ones. Strictly speaking, a *shifon* is a horned snake, and Bar Adon's appellation was, again strictly speaking, the juicier one of "meshuggene fish," as Zalman explained it. This harked back to Bar Adon's days in a Polish *heder*, "when the rabbi used to produce the reply 'crazy fish' to questions he couldn't answer."

Bar Adon, who now lives in Jerusalem, made the journey from *heder* to Canaan long ago when, before turning to archeology, he was a shepherd among Beduin tribes in Syria and Jordan during the 1920s and published stories under the pen-name "Aziz Eff."

I haven't mentioned the sugar factory, part of the industrial complex of the Middle Ages here, when the region was a sugar-growing centre and water-power from the aqueduct was used to press the cane. Or the relics of various bridges which crossed the Jordan at points other than today's outlet: even the river is not what, or at least where, it once was. Originally, it was toward the northern end of the tel, and at some interval about a thousand years ago there were even *two* outlets, making the tel nearly an island.

For the record, our moon rose at exactly 6:40, and at exactly 7:20 one of our group, who knows about such things, noticed that a satellite went by overhead. Was it the kind that sends us the day's football games? No, he said. This was the spy kind. □

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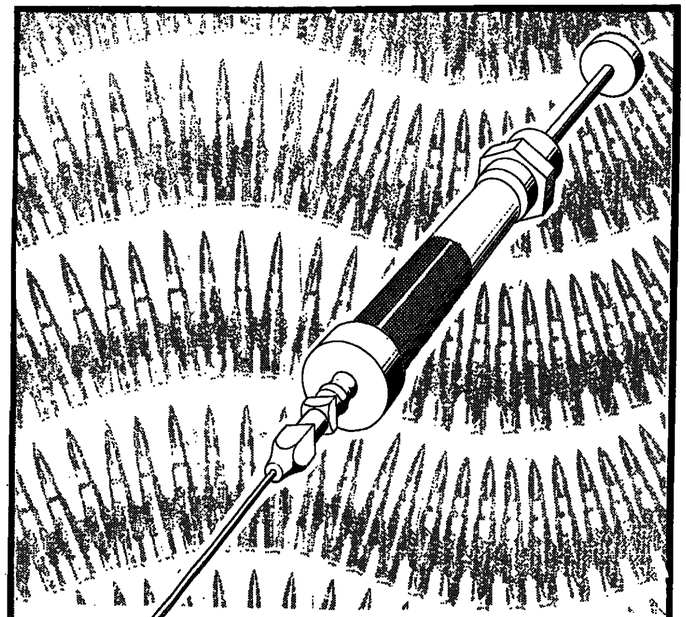

Hospital on hold

Beirut's most famous medical institution has become a field hospital, treating the traumatic injuries of seven years of war. But it is looking forward to the day when it will resume its role as the centre of healing for the monied class of the Arab Middle East. A. E. NORDEN was there last week.

A CAR HOOTING comes to a screeching stop at the emergency room of the American University Hospital in West Beirut. In the back seat, someone is bleeding from the head. The Lebanese Army soldier posted in the drive-way between the hospital and the medical school watches as attendants pull the injured man out and rush him away. The man is very young, he is on the point of losing consciousness, and his ripped and stained clothing is paramilitary — tiger-stripe blouse with epaulets, Levi jeans, Adidas sneakers. The efficient attendants have much experience at this sort of thing. The bystanders and out-patients in the vicinity likewise seem concerned and perhaps frightened only for the minute it takes to get the boy out of the car and into the hospital. As soon as he disappears, business resumes at the snack concession and the newsstand.

This will turn out to be the only casualty brought in today. September 21 will be a quiet day for West Beirut and for an institution which, during the last seven years, has had to be continually on a war footing; which in one hour in August admitted 200 casualties; and which, having endured civil war, invasion and siege, may now just conceivably be able to return to the practice and teaching of peace-time medicine.

AUH and its medical school have been through a lot. The only physical signs, however, are a small number of taped-up windows. Even in the large campus of the surrounding American University of Beirut, there is not much evidence of war. There are heaps of uncollected garbage, and violent graffiti and posters featuring the hammer and sickle or the French slang word for prostitute, or Khomeini's face superimposed against the Old City of Jerusalem. But there are no buildings which look as if a foot had come down on them. There are no scorched trees or mangled storefronts or acres of desolation such as you see elsewhere in West Beirut.

Except for the garbage and graffiti, the AUH campus looks not unlike an untroubled college in the American Middle West would it, during the summer vacation, it were moved to a hill next to the Mediterranean. As for AUH, it isn't even decorated with graffiti — it looks like a teaching hospital in downtown St. Louis or Chicago, only perhaps somewhat cleaner.

FOR DR. A, sitting in his office in the medical school, AUH is something of a sanctuary, but also something of a trap. In the worst weeks of the civil war of 1975-76, no one shelled it, and even on that day, last month when the Israelis went wild and hit everything, they respected the hospital. But the trap image has recurred to him now because five minutes ago Dr. B came in and told him that the Israelis, who have been in control of the streets since Sheikh Bashir was killed, have called a curfew for five o'clock this afternoon.

This effectively means that Dr. A cannot hope to drive up into the mountains to visit his family in his native village and still be sure of making it back here in time. He doesn't want to spend the night in the mountains. If anything happens, he wants to be in the hospital, where he can be of use. In other words, he's trapped again.

He sighs without anger or resentment. Like most of the Lebanese on all sides of the many lines and barriers, he has learned fatalism. Besides, it was his own choice to stick with the hospital, a choice he has made repeatedly, every time opportunities presented themselves to quit, to flee to the mountains or to Europe. Some of Dr. A's colleagues chose otherwise, for which he has never dreamed of blaming them. Everyone must do what he thinks is right and best.

Some Christian doctors left, and some — like Dr. A — have stayed. Some Moslems left, and some — like Dr. B — stayed. Similarly with the Druse and Armenians on the medical and teaching staff. Only the foreigners, the Egyptians and Americans and French and Germans, have left almost to a man.

OFF AND ON over the years, things have been so hard that even someone bound by the Hippocratic oath could be forgiven for leaving Beirut. First there was the civil war. Gunmen, some insane, roamed the streets. Dozens of the people they wounded would descend on the emergency room. AUH became a field hospital specializing in shock, trauma and life-or-death surgery. Departments like pediatrics, ENT, obstetrics and gynecology, and others were idle. Two-thirds of the nurses and half the doctors quit; attendance at the medical school became erratic.

The worst thing was that the fighters who arrived with injured comrades sometimes violated the sanctity of the hospital and threatened doctors and nurses at gunpoint. It was a miracle that the only time anyone was seriously hurt was when a grenade exploded in the X-ray room.

Things were better for a while after the Syrians came. Their soldiers would sit at the entrance to the emergency room and in the lobby, making sure that all patients and visitors parked their weapons. The hospital began to function more normally. But since Beirut never completely returned to normal, neither did the hospital.

For example, most of the Arabs from the Gulf who used to seek treatment, taking suites in the first-class wing for themselves and their retinues, didn't come back. They were deterred by flare-ups of fighting like the one in 1978 between the Syrians and the Phalange. Reasonably enough, the Saudis and Kuwaitis preferred clinics in Geneva or London. This deprived AUH, a private institution, of a great deal of income.

DR. A, trapped in the place he loves, thinks about its financial problems. The Agency for International Development (AID) did send a million dollars worth of medical supplies through Cyprus in July, and that did help the hospital get through the Israeli siege. But the deficit, he has been told, has now reached $6m. A request is pending with AID for a cash grant or loan, and the AUB Board of Trustees in New York is also working to raise money, but Dr. A is convinced that the only way the hospital can recover its financial health is by regaining its first-class and second-class patients.

The sheikhs and princes from the Gulf weren't the only ones who used to come and pay the first-class rate — there were also other wealthy people from the Middle East and from Lebanon itself. The second-class patients, who paid lower bills were members of the Middle Eastern and Lebanese middle-class.

With the first-class gone and the second-class diminishing, what was left, more and more, were the poor, only a third of whom are covered by Lebanon's national health insurance scheme.

The indigent and the proletariat are good for teaching the medical students, but to care for them drains the hospital's treasury. Besides, who was it who tended to stay here in West Beirut during the Israeli siege and bombardment? It was the working class and the Palestinians, who didn't have the money or the initiative or the possibility to go to East Beirut, the mountains, or southern Lebanon.

Were conditions in West Beirut and the hospital worse in 1975-76, or in this siege? Dr. A would find it hard to say. Such a judgment would have to take into account psychology, and the tricks time plays. In the civil war, if he remembers right, the slide into anarchy seemed like a bad dream. Every morning when you awoke, the nightmare, far from vanishing, got worse. It was hard to go on. Some couldn't. Perhaps in some respects that period was a tougher test than this siege. Those who passed it were like men who, having gone through fire once, are able to do so again. By the time the Israelis invaded in June, the hospital and its remaining staff knew all too well what war is and what needs to be done in war conditions.

The hardest thing to live with during the siege wasn't the siege itself but the knowledge of the firepower at the disposal of the Israelis. Food, fuel, water and medicines ran low, but they never ran out. Such shortages could be handled for the blockade was porous. The great fear was what would happen if the Israelis round about lost their patience or their minds. They had weapons which the local gunmen in the various rounds of the civil war, and even the Syrians, lacked. The Israeli planes — the bombs they dropped, usually with amazing precision, and their sonic booms — were especially frightening.

It had taken the local fighters years to demolish a considerable portion of downtown Beirut. If the Israelis proved as mad as some of the Arabs had done, they could, with the means they possessed, destroy the rest of the city and the people in it in short order. The results of the day-long bombardment of August 12 showed that.

WHO WERE THEY, these unseen Israelis hurling fire and thunder from the sky? What kind of people were they? It was said that they were Jews from what used to be Palestine, but if that was so, they must be a different sort of Palestinian Jew from those Dr. A had known as a child. He remembered that during the summers before 1948, Palestininan Jews speaking many languages would come up to his village to get away from the heat. They could drive a bargain almost as well as a Lebanese, but otherwise they were quiet and unexceptionable. They were peaceful people.

Dr. A remembered how as a little boy, he would be sent by his mother on Friday nights to turn on the lights in the houses rented by Jews from Palestine — for some reason having to do with their religion, they couldn't do it themselves. In each house, he would be given a sweet or a piece of cake.

That was long ago. For a generation now, the Jews of Palestine might just as well have been living on another planet; they showed new aspects of themselves. All contact with them for someone living in West Beirut was like contact with hostile, faceless space invaders who hit and run. It was sometimes a struggle for Dr. A not to hate and fear the Israelis. He almost gave in to such emotions when the new Jews lashed out at the city on August 12. Yet now, with the siege over and the city not completely smashed and the Israelis camped all over West Beirut, the danger of succumbing to hate and fear has been lessened, at least for him. He has seen the Israeli soldiers close up, has seen their faces — most of them aren't much more than teenagers. Sitting on their tanks in the shadow of high-rise buildings, they look more bewildered than victorious.

THEY LOOK as if they want to go home, and Dr. A hopes they will go home, the sooner the better. Today, Amin Jemayel is being elected president of Lebanon. Although Dr. A has learned not to put his trust in politicians, he hopes against hope that Bashir's brother will somehow be able to get the various foreign armies out of Lebanon and restore some kind of sane and safe life to Beirut. The Beirutis, the Lebanese, have suffered more than enough. Lebanon is such a small country — why must it suffer so greatly? What

POST PULLOUT GUIDE

The Poster

The British rock group Bad Manners currently visiting Israel will perform in Tiberias and Tel Aviv.

FOR CHILDREN AND YOUTH

Jerusalem

BILBI — Children's film. In Hebrew. (Israel Museum, Wednesday through Friday at 10.30 a.m., Wednesday and Thursday also at 3.30 p.m.)

CHARLOTTE'S WEB — Children's film. (Israel Museum, Sunday through Tuesday at 10.30 a.m. and 3.30 p.m.)

CHITTY CHITTY BANG BANG — Children's film. (Kiryat Hayovel, Cinema One, Wednesday and Thursday at 3.30 p.m.)

CLASH OF THE MONSTERS — Science fiction film. (Cinema One, Wednesday through Friday at 10.30 a.m.)

THE JERUSALEM BIBLICAL ZOO — Guided tours in English and Hebrew. Adults also welcome. (Biblical Zoo, Sunday and Wednesday at 10.00 a.m., Sunday, Monday and Wednesday at 4.00 p.m.)

1941 — Youth film. (Cinema One, Sunday through Tuesday at 10.30 a.m.)

RAIDERS OF THE LOST ARK — Film. (Cinema One, Sunday through Tuesday at 3.30 p.m.)

YONA AND SASSI AND CHOMPI AND HETZI — With the participants of the TV show, 3, 4, 5½. (Jerusalem Theatre, Tuesday at 11.00 a.m.)

Tel Aviv area

CINDERELLA — Children's theatre. (Beit Lessin, 34 Weizmann, Wednesday at 10.15 and 11.45 p.m.)

GADA AND BISH GADA — Children's theatre, for ages 6-11. (Beit Lessin, tomorrow at 11.30 a.m.)

HAPPY HOUR — with clown Shai Schwartz (Jaffa Haslmia, 8 Simtat Mazal Dagim, Tuesday and Wednesday at 11.30 a.m.)

PETER AND THE WOLF — Children's theatre. Music by Prokofiev. For ages 5-12. (Kiron, Matnas, Sunday at 11.00 a.m.; Ramle, Hamigdal, Sunday at 4.00 p.m.; Holon, Matnas, Tuesday at 4.30 p.m.; Ramat Gan, Ordea, Wednesday at 11.00 a.m.; Petah Tikva, Shalom, Wednesday at 4.00 p.m.)

POPEYE — Children's film. (Beit Lessin, Tuesday at 11.00 a.m.)

TAMARI'S HUT — Children's theatre. (Givatayim, Shavit, Monday at 10.00 a.m.; Beit Hahayal, Thursday at 10.30 a.m.)

YONA AND SASSI AND CHOMPI AND HETZI — (Herzliya, David, Sunday at 4.00 p.m.; Beit Hahayal, Monday at 10.30 a.m. and 4.00 p.m.; Holon, Rina, Wednesday at 4.00 p.m.; Ramat Gan, Ordea, Thursday at 10.30 a.m.)

YONA'T TELLS STORIES — For children of 3 and over. (Jaffa, Hasimta, tomorrow at 11.30 a.m. and 5.00 p.m.)

Haifa

PETER AND THE WOLF — (Shavit, tomorrow at 11.30 a.m.; Kiryat Motzkin, Orot, Thursday at 4.00 p.m.)

TAMARI'S HUT — (Kiryat Haim, Beit Ha'am, tomorrow at 11.00 a.m.; Neve Sha'anan, Amami, Wednesday at 4.00 p.m.)

Other Towns

PETER AND THE WOLF — (Ra'anana, Orot, Monday at 11.00 a.m.; Zichron Ya'akov, Shomron, Monday at 4.00 p.m.; Netanya, Esther, Tuesday at 11.00 a.m.; Tivon, Yuval, Thursday at 11.00 a.m.)

THE RAIN QUEEN — A puppet show by Erik Smith. For ages 6-10. (Metula, Matnas, Sunday at 10.00 a.m.; Ayelet Hashahar, Sunday at 4.30 p.m.)

TAMARI'S HUT — (Ashdod, Ashdod Theatre, Monday at 4.30 p.m.; Tiberias, Plaza Hotel, Tuesday at 5.00 p.m.)

UNDER ONE UMBRELLA — Children's theatre by Naomi Shemer. (Or Akiva, Mofet, Wednesday at 7.00 p.m.)

YONA AND SASSI AND CHOMPI AND HETZI — (Avihail, Beit Hagadudim, tomorrow at 5.00 p.m.; Ashdod, Ashdod Theatre, Thursday at 4.45 p.m.)

MUSIC

All programmes start at 8.30 p.m. unless otherwise stated.

Jerusalem

RENAISSANCE AND BAROQUE MUSIC — Classical guitar and flute music performed by Shlomo Sari and others. (Zorba the Buddha, 9 Yoel Salomon, tomorrow at 8.00 p.m.)

CHURCH CONCERT — Directed by Eli Freud, organ. (International Evangelical Church, 55 Hanevi'im, tomorrow)

ISRAEL QUARTET — Light classical music (Hutzot Hayotzer, Sunday at 4.00 p.m.)

WEEKLY CHAMBER CONCERT — Works by Paul Ben-Haim. Soloists: Robin Wolsel-Captonie, Mira Zakai, Allan Sternfield, Nahum Seidel, Rima Kaminkowsky, Yuval Kaminkowsky and Yoram Alperin. (YMCA, Sunday)

BRASS QUINTET — Light classical music. (Hutzot Hayotzer, Tuesday at 4.00 p.m.)

THE JERUSALEM SYMPHONY ORCHESTRA — Motti Miron, conductor; Yair Klass, violin. Works by Rossini, George Rochberg and Beethoven (Gush Etzion, Tuesday)

FESTIVE CONCERT — In aid of the Jewish Music Centre, Gush Etzion. The Jerusalem Symphony Orchestra, Eili Jaffe, conductor; Raina Salzmann, piano; Alexander Kaganovsky, cello. Works by Ben-Haim, Grieg, Kopytman and Tchaikovsky. (Jerusalem Great Synagogue, Banqueting Hall, Wednesday)

ORGAN RECITAL — by Rose Kirn (Hamburg). All Bach evening. (Old City, Redeemer Church, Thursday at 8.00 p.m.)

Haifa

HAIFA SYMPHONY ORCHESTRA — Uri Schneider, conductor; Amiram Rigal, piano. All Beethoven programme. (Kiryat Haim, Beit Nagler, tomorrow at 8.00 p.m.; Auditorium, Sunday and Monday)

Other Towns

NETANYA ORCHESTRA — Light classical concert, Samuel Lewis, conductor. (Netanya, Kikar Ha'atzma'ut, Tuesday at 8.00 p.m.)

HAIFA SYMPHONY ORCHESTRA — Programme as for Haifa. (Nahariya, Carlton Hotel, Wednesday)

DANCE

Jerusalem

BAT DOR DANCE COMPANY — Shadows of Wind by Cliff Keuter; Othello by John Butler; Spectrum by Cho San-Jo. (Jerusalem Theatre, Wednesday at 8.30 p.m.)

JERUSALEM DANCE COMPANY — Directed by Yonatan Carmon. New production. (Jerusalem Theatre, tomorrow and Sunday at 9.00 p.m., Sunday also at 6.00 p.m.)

Other Towns

BATSHEVA DANCE COMPANY — Works by Robert Cohan, Siki Kol, John Cranko and Anna Sokolow. (Revivim, Monday at 9.00 p.m.; Na'an Regional Council, Tuesday at 8.30 p.m.)

ENTERTAINMENT

Jerusalem

APPLES OF GOLD — Colour documentary film about the history and struggle of the Jewish people from the time of the early Zionist movement to the present. (King David Hotel, Sunday at 9.00 p.m.; Diplomat Hotel, Monday at 9.00 p.m.; Windmill Hotel, Tuesday at 9.00 p.m.; Hilton, Little Theatre, Wednesday at 9.00 p.m.)

THE BEST OF SHALOM ALEICHEM — Stories by the famous Yiddish writer, performed by Michael Schneider, Jill Goldwasser and Barry Langford. In English (Hilton, Little Theatre, tonight at 9.30 p.m.; King David, tomorrow at 9.30 p.m.)

DIASPORA YESHIVA BAND — Hassidic rock music. (Mount Zion Centre, tomorrow at 9.00 p.m.)

EVENING OF HASSIDIC SONGS — With Rabbi Shlomo Carlebach. (Hilton Hotel, Sunday at 9.00 p.m.)

EVENING OF ORIENTAL SONGS — With Joe Amar. (Hilton Hotel, Tuesday at 9.00 p.m.)

FLAVOURS OF THE EAST — An oriental evening. Belly dancing with Amira. Arab Folklore poems with Daniel Ziff. (Hilton Hotel, Thursday at 9.00 p.m.)

THE GIL-GAL GROUP — (Liberty Bell Garden, Sunday at 8.00 p.m.)

GYPSY BALLAD — (Liberty Bell Garden, Monday at 8.00 p.m.)

JAZZ — Freddy Weisgal Trio. (Katy's Restaurant, 16 Rivlin, today from 2.00 to 5.00 p.m.; American Colony Hotel, Cellar Bar, Thursday at 8.30 p.m.)

MEGAMA DUO — Hassidic rock, country and blues. (Israel Centre, 10 Strauss, tomorrow and Sunday at 9.00 p.m.)

SIMHAT BEIT HASHO'EVA — Live music, refreshments and meetings with interesting people. (Israel Centre, Wednesday at 4.00 p.m.)

VOICES — With Hava Alberstein. (Jerusalem Theatre, Tuesday at 9.00 p.m.)

YOUR PEOPLE ARE MINE — Pop musical based on the Book of Ruth. In English. (Hilton, tomorrow at 9.30 p.m.)

ZADOK ZUBERI AND HIS GROUP — (Liberty Bell Garden, Thursday at 8.00 p.m.)

Tel Aviv area

BAD MANNERS — British rock group. (Dolphinarium, tomorrow and Sunday)

THE BEST OF SHALOM ALEICHEM — (Dan Hotel, Sunday at 9.30 p.m.)

EVENING OF COUNTRY SONGS — With Steve Towler. (Jaffa, Hasimta, 8 Simtat Mazal Dagim, tonight at midnight)

AN EVENING OF JAZZ — (Jaffa, Hasimta, Wednesday at 9.30 p.m.)

FREE AS BIRDS — Musical about the life of the gypsies; written and directed by Yossi Banai. (Beit Hahayal, tomorrow at 9.30 p.m.)

HAGASHASH FESTIVAL — (Mann Auditorium, Sunday at 9.00 p.m.)

HAGASHASH HAHIVER — In "Cracker vs. Cracker" written and directed by Yossi Banai. (Mann Auditorium, tomorrow at 9.30 p.m.)

LIFE SIZE — Danny Sanderson's new programme. (Tzavta, 30 Ibn Gvirol, Tuesday and Wednesday at 8.30 p.m.)

THE LOWEST PLACE IN TEL AVIV — With Astar Shamir. (Jaffa, Hasimta, Thursday at 9.30 p.m.)

ME, SIMON AND LITTLE MOISE — With Yossi Banai. (Beit Hahayal, Tuesday at 9.00 p.m.)

NURIT GALRON — (Tzavta, tonight at 9.30 p.m. and midnight)

OPHIRA GLUSKA — With singer Ruth Bikel and Israeli folklore troupe and a pantomime artist. (Old Jaffa, The Cave, tonight, tomorrow and Monday through Thursday)

SHLOMO ARTZI — (Tzavta, tomorrow at 10.45 p.m., Monday at 8.30 p.m.)

SONGS — SACRED AND PROFANE with Meir Ariel (Jaffa, Hasimta, Monday at 9.30 p.m.)

THE SPIRIT OF ISRAEL — Folklore show. (Hilton, Tuesday at 8.00 p.m.)

VOICES — (Tzavta, tomorrow at 8.00 p.m., Thursday at 8.30 p.m.)

Haifa

ME, SIMON AND LITTLE MOISE — (Auditorium, tomorrow at 9.30 p.m.)

Other Towns

BAD MANNERS — (Tiberias, Lido Beach, tonight)

BROADWAY DANCE MARATHON — MAY I HAVE THE PLEASURE — Written by Ehud Manor, directed by Tony Tanner. (Ein Gev, tomorrow through Monday at 9.00 p.m.)

FREE AS BIRDS — (Hadera, Hof, tonight at 10.00 p.m.; Ashdod Theatre, Thursday at 9.30 p.m.)

HAGASHASH FESTIVAL — (Eilat, Yotvata, Tuesday at 9.00 p.m.; Eilat, Eilat Theatre, Wednesday at 9.30 p.m.)

SAFAD'S OLD JEWISH QUARTER — Conducted tours including synagogues and cemetery. (Contact: Chaim Sidor at the Jewish Book Store. Defender's Square or leave message at 067-72760)

VOICES — (Ayelet Hashahar, Wednesday at 9.00 p.m.)

THEATRE

All programmes are in Hebrew unless otherwise stated.

Jerusalem

SIZWE BANZI IS DEAD — By Athol Fugard. (Khan, tomorrow through Thursday at 8.30 p.m.)

THE SHOP — by Hillel Mittlepunkt. (Jerusalem Theatre, Monday at 8.30 p.m.)

Tel Aviv area

THE BAIT — Comedy by Neil Simon, based on Chekhov. (Beit Lessin, 34 Weizmann, tonight at 9.30 p.m., Wednesday at 8.30 p.m.)

BED KITCHEN BED KITCHEN — Comedy for one actress with Dina Doronne. Written by Dario Fo and Franca Rame, directed by Ilan Eldad and translated by Ada Ben Nachum. (Beit Harofeh, tomorrow at 9.00 p.m.)

CHILDREN OF THE CITY — Written and directed by Dan Almagor. (Beit Lessin, tomorrow through Tuesday at 8.30 p.m.)

CHILDREN OF A LESSER GOD — By Mark Medoff, with Yehoram Gaon, Yola Rosnick and Ruth Geller. (Beit Hahayal, Monday at 9.00 p.m.)

THE FALL — By Albert Camus. Translated, adapted by and starring Niko Nitai. (Jaffa, Hasimta, 8 Simtat Mazal Dagim, Tuesday 9.30 p.m.)

FILUMENA — Comedy by Eduardo de Filippo about a former inmate of a bordello who becomes a good wife and mother. Habimah production. (Habimah, Large Hall, Tuesday through Thursday at 8.30 p.m.)

A FLEA IN HER EAR — New Habimah production of Georges Feydeau's farce. (Habimah, Large Hall, tomorrow at 6.15 and 9.15 p.m., Sunday and Monday at 8.30 p.m.)

GROS CALIN — Emile Ajar's play about the individual's alienation in a consumer society. Translated and adapted by and starring Niko Nitai. (Jaffa, Hasimta, tomorrow at 9.30 p.m.)

LITTLE INVASIONS — Tragic-comedy based on the works by Bacley Havel and Pavel Kohut. Translated and adapted by Niko Nitai. (Jaffa, Hasimta, tonight at 10.00 p.m.)

(Continued on page C)

Jerusalem Cinemas

CINEMA 1 ONJ'O in Jerusalem Cinema
Buses 18, 19, 24. Tel. 415067
Fri., Oct. 1 at 2.30: Hollywood Invasion 1941
Sat., Oct. 2: Arthur 7.30, 9.30
Sun., Oct. 3: Private Benjamin 7 Hollywood Invasion 1941 at 9
Mon., Oct. 4: Raiders Of The Lost Ark 6.30 Dr. Zhivago 8.30
Tue., Oct. 5: Chitty Chitty Bang Bang 6 Dr. Zhivago 8.30
Wed., Oct. 6: Chitty Chitty Bang Bang 6.45 Raiders Of The Lost Ark 9.15
Thur., Oct. 7: Don Giovanni 6.45, 9.15

EDEN
Sat. 7, 9
Weekdays 7, 9
The year's uproarious film
LA CHEVRE

EDISON 3rd week
SHREE
Sat. 7, 9.15
Weekdays 4, 6.45, 9

ISRAEL MUSEUM
Sun., Mon., Tue. 10.30, 3.30: CHARLOTTE'S WEB
Wed., Thur. 10.30, 3.30: BILBI
Tue., 6, 8.30 THE STING

KFIR 5th week
Sat. 7, 9
Weekdays 4, 7, 9
ROCKY III

MITCHELL 3rd week
VICTOR VICTORIA
Sat. 7, 9.15
Weekdays 6.45, 9

ORGIL
Sat. 7, 9.15
Weekdays 6.45, 9
LA PASSANTE DU SAINT SOUCI
★ ROMY SCHNEIDER
★ MICHELLE PICCOLI

ORION Tel. 222914
Sat. 7, 9.15
Weekdays 6.45, 9
Thief, warrior, gladiator, king
CONAN THE BARBARIAN
Weekdays 3.30
THE SOUND OF MUSIC

ORNA Tel. 224733
2nd week
Agatha Christie's great film
EVIL UNDER THE SUN
★ PETER USTINOV
★ MAGGIE SMITH
Sat. 7, 9.30
Weekdays 4, 6.45, 9

RON
FIRST LOVE
★ DEBBIE HESS (Beauty Queen)
★ GILA ALMAGOR
★ HANAN GOLDBLIT
★ YIFTAH KATZIR
Sat. 7, 9
Weekdays 4, 7, 9

SEMADAR 3rd week
LADY FROM MOSCOW
Sat. and weekdays 8.30

SMALL AUDITORIUM BINYENEI HA'UMA
CHARIOTS OF FIRE
Sat. 7, 9
Weekdays 6.45, 9

Tel Aviv Cinemas

ALLENBY
Tonight 10; Sat. 6.45, 9.30; Weekdays 6.30, 9.15
4th week
RAGTIME
Milos Forman's film, based on the book by E.L. Doctorow
★ JAMES CAGNEY
★ ELIZABETH McGOVERN

BEN YEHUDA 3rd week
Tonight 10, 12, Sat. 7, 9.30
Weekdays 4.30, 7, 9.30
BODY HEAT

CINEMA ONE
THE BLACK PIRATE
★ BUD SPENCER
★ TERRENCE HILL
Tonight 10, 12
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

CINEMA TWO Israel Premiere
MEETINGS WITH REMARKABLE MEN
Tonight 10, 12
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

DEKEL 6th week
Sat. and weekdays 7.15, 9.30
Neil Simon's
I OUGHT TO BE IN PICTURES
★ WALTER MATTHAU
★ ANN-MARGRET
★ DINAH MANOFF

DRIVE-IN
Tonight at 10; Sat. and weekdays 9.30
SHARKEY'S MACHINE
Sat. 6.15; weekdays 7.30
THE LITTLE PRISONER
Tonight and weekdays at midnight
Sex film

GAT 8th week
SHOOT THE MOON
★ ALBERT FINNEY
★ DIANE KEATON
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

CHEN CINEMA CENTRE.

CHEN 1 3rd week
VICTOR VICTORIA
★ JULIE ANDREWS
★ JAMES GARNER
★ ROBERT PRESTON
Tonight 9.35, Sat. 6.50, 9.30
Weekdays 4.15, 6.50, 9.30
Sat. and weekdays 11 a.m., 2
JUNGLE BOOK

CHEN 2 11th week
Tonight 10, 12.05
Sat. 6.30, 8.30, 10.20
Weekdays 4.30, 6.40, 8.30, 10.20
Walt Disney's
JUNGLE BOOK
Sat. and weekdays 11 a.m., 2
THE LOST BUG

CHEN 3 24th week
REDS
Tonight 9.50, Sat. 8.15
Weekdays 4.10, 8.15
Sat. 11 a.m., 2
PETER PAN

CHEN 4 32nd week
STRAW DOGS
Tonight 10, 12.30
Sat. 7.05, 9.35,
Weekdays 10.30, 1.30, 4.25 7.05, 9.35

CHEN 5
SINGING IN THE RAIN
Tonight 10.05, 12.25
Sat. 7, 9.25
Weekdays 4.25, 7, 9.25

ESTHER Tel. 225610
LA CHEVRE
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

NEW CINEMA GORDON גורדון 9th week
83 Ben Yehuda Rd., Tel. 244373
Sat. 7.15, 9.30
Weekdays 5, 7.15, 9.30
FOUR FRIENDS
New film by Arthur Penn
Screenplay by Steven Tesich

HOD 3rd week
Tonight at 10
Weekdays 4.30, 7.15, 9.30
MUTE LOVE

LEV I 11th week
LA BOUM
Tonight 10; Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

LEV II 11th week
LOLA
Film by Rainer Fassbinder
Tonight 10; Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

LIMOR
Tonight 10, 12
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
Israeli film
FIRST LOVE
Sat. 11 a.m.:
RAIDERS OF THE LOST ARK

MAXIM 4th week
Sat. 7, 9.40
Weekdays 4, 6.45, 9.30
WEST SIDE STORY
Winners of 10 Academy awards!
★ NATALIE WOOD
★ RITA MORENO
★ GEORGE CHAKIRIS
★ RUSS TAMBLYN

MOGRABI 5th week
Tonight 10
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
"A heavyweight hit! A boxoffice knockout!" (Time)
ROCKY III
★ SYLVESTER STALLONE
★ TALIA SHIRE

ORLY 6th week
Tonight at 10
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
Powerful daring new Israeli film

UNDERNOSE
Based on a true story!
Theft of a safe from inside police headquarters
English subtitles

PARIS 5th week
Tonight midnight
Sat. 7.15, 9.30
Weekdays 10, 12, 2, 4, 7.15, 9.30
MONTY PYTHON

PEER Israel Premiere
★ ROMY SCHNEIDER
in her last film
LA PASSANTE DU SAINT SOUCI
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

SHAHAF 9th week
Tonight 9, 12; Sat. 6.30, 9.45
Weekdays 5.45, 9
PRINCE OF THE CITY
Directed by Sidney Lumet
★ TREAT WILLIAMS
Sat. 11 a.m.
BUGSY MALONE

STUDIO Tel. 295327
4th week
Tonight 10
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
PORKY'S

TAMUZ
Tonight 10, 12; Sat. and weekdays 7.15, 9.30; Tue. 9.30
HEAVY METAL

Today 2.30: Sat. 1.15; Tue. 9.30; Wed. 11.45
THE LAST SHOW

Sat., Sun., Mon., Wed. 11 a.m.; Tue., Thur. 4
SUPERMAN II

Sat., Mon., Tue., Thur. 11.45 p.m.
LET IT BE

TCHELET 2nd week
THE WATCHER IN THE WOODS
★ BETTE DAVIS
★ CAROL BAKER
★ LYNN-HOLLY JOHNSON
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

TEL AVIV 3rd week
Grease is still The Word!
GREASE 2
The music and feeling go on forever!
Tonight at 10 p.m.
Sat. 7, 9.30
Weekdays 4.30, 7, 9.30

TEL AVIV MUSEUM 3rd week
BYE BYE BRAZIL
4.30, 7.15, 9.30

ZAFON
★ INGRID BERGMAN
★ HUMPHREY BOGART
in the unforgettable
CASABLANCA
Winner of 3 Academy Awards
Tonight 10
Saturday 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

HAIFA CINEMAS

AMPHITHEATRE
CAT BALLOU
★ LEE MARVIN
★ JANE FONDA
4, 6.45, 9

AMAMI 2nd week
A STAR IS BORN
6.45, 9

ARMON 3rd week
Grease is still The Word!
Sat. 6.45, 9
Weekdays 4, 6.45, 9
GREASE 2
★ MAXWELL CAULFIELD
★ MICHELLE PFEIFER

ATZMON
A comedy for all the family
HOW TO MADDEN PARENTS AND HAVE A GOOD LIFE
4, 6.45, 9

CHEN 2nd week
LOVE STORY
★ RYAN O'NEIL
★ ALI MACGRAW
Weekdays 4, 6.45, 9

GALOR
From Friday
At 10, 2, 6
THE MERCENARIES
★ ROD TAYLOR
At 12, 4, 8
THE BIG BRAWL

KEREN OR
★ YOSSI BANAI
in an Israeli film
FAMILY GAMES
(Mishaket Nisuin)
4, 7, 9

MORIAH 2nd week
CHARIOTS OF FIRE
6.30, 9

ORAH 3rd week
Arthur Hill's masterpiece
A touching story
FOUR FRIENDS

ORION
MY 12 KIDS OF KUNG FU
★ BRUCE LEE
6 nonstop prfs. from Friday

ORLY 3rd week
WHOSE LIFE IS IT ANYWAY?
6.45, 9
Mat. 11, 4: Walt Disney's
THAT DARN CAT

PEER 4th week
ROCKY III
Sat. 6.45, 9
Weekdays 4, 6.45, 9

RON
4, 6.45, 9
MUTE LOVE

SHAVIT
6.45, 9;
LA PASSANTE DU SAINT SOUCI
5 p.m.
FUNNY ISRAELIS

CINEMATHEQUE
Sat., Oct. 2:
THE GEISHA BOY 5
ABSENCE OF MALICE 7
BELLE DE JOUR 9.30
Sun., Oct. 3:
CITIZEN KANE 9.30
Mon., Oct. 4:
BLONDE VENUS 7
ABSENCE OF MALICE 9.30
Tue., Oct. 5:
BELLE DE JOUR 7
CIRCLE OF DECEIT 9.30
Wed., Oct. 6:
ALL THE PRESIDENT'S MEN 7
RICHARD III, 9.30
Thur., Oct. 7:
THE GREEN BERETS, midnight

RAMAT GAN CINEMAS

ARMON
SHOOT THE MOON
★ ALBERT FINNEY
★ DIANE KEATON
Sat. and weekdays 7, 9.30
Mat. 4: MISSION GALACTICA

KFAR HAMACCABIA
Today 11.30 a.m.: 2; Sun. 11, 4:
MISSION GALACTICA
Sat. 7.30, 9.30: DIFFERENT STORY
Mon. 7.30, 9.30: BREAKER MORANT
Thur. 7.30, 9.30: GALLIPOLI

LILY 5th week
Tonight at 10
Sat. and weekdays 7.15, 9.30
Oscar Winner
ON GOLDEN POND
Mat. 11 a.m., 4:
LITTLE PRISONER

OASIS 4th week
Tonight 10; Sat. 6.45, 9.30
Weekdays 6.30, 9.15
RAGTIME
Milos Forman's film based on the book by E.L. Doctorow
Mat. at 4:
CAPT. GRANT'S CHILDREN

ORDEA
7.15, 9.30
MUTE LOVE

RAMAT GAN
Tonight at 10;
Sat. and weekdays 7.15, 9.30
★ MARILYN MONROE
★ JACK LEMMON
in a comedy
SOME LIKE IT HOT

HERZLIYA Cinema

TIFERET
7.15, 9.30
FANTOMAS
★ LUIS DE FUNES

Petah Tikva Cinema

SHALOM
FIRST LOVE
Sat., Sun., Mon., Wed. 7, 9.15
Tue. 4, 7, 9.15
Thur. 4.30, 7, 9.15

NETANYA Cinema

ESTHER
MUTE LOVE
Sat. and weekdays 7, 9.15

HOLON Cinemas

MIGDAL 3rd week
VICTOR VICTORIA
Tonight 10
Sat. and weekdays 6.50, 9.30
Mat. 4.30: 101 DALMATIANS

SAVOY 3rd week
GREASE 2
Tonight at 10; Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

Ramat Hasharon Cinema

STAR
Tonight 9.30, 11.30; Tue. 9.30; Thur. 11.30
ROCKY HORROR PICTURE SHOW
Sat. and weekdays 7.15; Wed. 7
PRIVATE LESSONS

Sat., Sun., Mon., Thur. 9.30
MAD MAX II

Sat., Sun., Thur. 11 a.m.; Mon., Tue., Wed. 4
THE FLYING STALLION

Sun., Thur. 4; Mon., Tue. 11 a.m.
LITTLE DARLINGS

Hod Hasharon Cinema

BARAK
Tonight 10; Sat., Tue., Wed., Thur. 9.30
THE FRENCH LIEUTENANT'S WOMAN
Sat. 11.30 a.m.; Sun. 4.30; Mon. 11 a.m.
LA CHARLO IN SPAIN

Sat., Sun., Tue., Wed., Thur. 7.15
FOR YOUR EYES ONLY

Sun., Mon. 9.30
A MAN AND A WOMAN

Wed. 11 a.m.; Tue., Thur. 4.30
LA GUERRE DES BOUTONS

FILMS IN BRIEF

ABSENCE OF MALICE — Sydney Pollack's film is a good example of American storytelling, efficient editing and proper use of star actors. Stars Sally Field and Paul Newman.

ALL THE PRESIDENT'S MEN — Robert Redford and Dustin Hoffman star as "Washington Post" reporters Bob Woodward and Carl Bernstein who were instrumental in uncovering the facts behind the Watergate break-in which led to the toppling of Nixon. Fact here is more intriguing and more suspenseful than fiction.

ARTHUR — A romantic comedy set in New York, starring Sir John Gielgud, Dudley Moore and Liza Minelli. The film is funny most of the time, but lacks subtlety.

THE BIG BRAWL — Jackie Chan as Jerry Kwan, son of a restaurant owner in 30s Chicago, who disposes of 3 Mafia thugs who have been trying to extort protection money from his people.

BUGSY MALONE — Gangster film with a difference... all the stars are children. Yet suitable for all the family. Stars Jodie Foster (Taxi Driver, Little Girl Who Lives Down the Lane).

CASABLANCA — Humphrey Bogart as Rick Blaine, most famous saloonkeeper in screen history, and Ingrid Bergman as the love of his life, Dooley Wilson sings "As Time Goes By" against an international parade of actors gets in and out of scrapes. Not really a very good movie but wonderful romantic fun.

CIRCLE OF DECEIT — Volker Schloendorff's film about a German correspondent covering the 1975-6 Lebanese War. The prevailing quality of the movie is confusion rather than analysis.

A DIFFERENT STORY — Homosexual boy meets homosexual girl. They become companions at first, then friends and finally lovers. Homosexual boy and girl now become straight boy and girl and the tale is one that is no longer different at all.

DON GIOVANNI — Despite its prestigious cast and its direction by Joseph Losey, this film of Mozart's opera would leave both opera aficionados and film buffs unsatisfied.

DR. ZHIVAGO — Touching story based on Boris Pasternak's novel about an upper-class doctor (Omar Sharif) who becomes involved with the revolutionaries. Set in the pre-Russian Revolution period. Also stars Julie Christie, Rod Steiger and Geraldine Chaplin. Beautifully filmed.

EVIL UNDER THE SUN — Agatha Christie's thriller is transformed into the kind of movie one expects: with Peter Ustinov, Maggie Smith and Diana Rigg in star roles. If this is what you like you will not be disappointed.

FOR YOUR EYES ONLY — This new James Bond film falls back on old tricks, instead of springing some new surprises.

FOUR FRIENDS — Spanning a period of eight years, the film focuses on four young Americans reaching maturity in the 1960s. Probably one of the most touching tributes to America — filled to its brim with contradictions.

THE FRENCH LIEUTENANT'S WOMAN — Brilliant — if somewhat too intellectual — adaptation of John Fowles' bestseller by director Karl Reisz and playwright Harold Pinter. Meryl Streep is superb as the tormented, almost pathological Sarah.

GREASE 2 — Lacking the star power of its predecessor, the shot of this film uses most of the ideas of the original. Cinematically more advanced that the previous effort and faster moving. Kept script and silly plot.

I OUGHT TO BE IN PICTURES — A 19-year-old girl crosses the continent from New York to Los Angeles looking for her father who left home when she was three. Neil Simon's movie stars Walter Matthau, Ann Margaret and Diana Manoff.

LOLA — Rainer Werner Fassbinder's film is an updated version of the thirties classic *The Blue Angel*. With an excellent cast and costumes designed with great care for period authenticity, the film still leaves one with an impression that the author is imposing his presence on his characters.

LOVE STORY — Highly-successful *schmaltz*. Based on the novel by Erich Segal and starring Ali McGraw and Ryan O'Neal.

THE MERCENARIES — Revival of the 1967 movie, called "Dark of the Sun," which is set in the Congo in its early days of independence. Directed by Jack Cardiff, it is a run-of-the-mill war film, with no attempt made to explain the background to the Congo tragedy. Stars Rod Taylor, Yvette Mimieux, Jim Brown: but Kenneth More steals the acting honours, as a drunken British doctor attached to the band of mercenaries.

MONTY PYTHON AND THE HOLY GRAIL — The Monty Python team, as medieval knights of the Round Table led by King Arthur, in search of the Holy Grail. The dotty story and character will please nostalgic Monty Python fans.

1941 — Shortly after the Japanese attack on Pearl Harbour, panic shook California, as the citizens expected the invasion to follow them into their bedrooms. Steven Spielberg ("Jaws," "Close Encounters") turns this into a large budget extravaganza that is supposed to be funny. So many stars — and some plot — make it all seem crowded and the film comes across like disorganized mayhem. Lots of funny lines and sight gags if you've got the patience to look for them.

101 DALMATIANS — Re-release of a delightful Walt Disney animated tale. Two adult humans, two grown dogs and 99 puppies (count them if you like) and a highly stylized and caricatured London come together in ways both believable and humorous.

Ingrid Bergman in Casablanca

ON GOLDEN POND — Henry Fonda, daughter Jane and Katherine Hepburn appear together in this crowd-pleaser which has everything you've been yearning for — big stars, smart dialogue, intelligent plot and attractive locations.

PHANTOM OF THE PARADISE — When Brian de Palma's horror musical was released about seven years ago the Israeli public was not considered ready for it. Will we now appreciate it as something "Savage, Crazy and Fresh" as reviewers abroad found it?

PORKY — Distasteful, mindless and possibly damaging piece of trash which is one of the biggest box office hits of 1982 in the U.S. and Canada.

PRINCE OF THE CITY — Based on Robert Daley's well-documented book about the Supercop Robert Leuci, the film tells of the implacable descent of a cocky, young detective, completely in control of himself and his unit, into doubt, anxiety and loneliness.

PRIVATE BENJAMIN — A thoroughly amusing comedy about a Jewish princess who turns into a liberated and very determined young woman after a stint with the U.S. Army. Goldie Hawn is shown at her best in the first movie she has produced herself.

RAGTIME — Milos Forman's film falls short of E.L. Doctorow's novel which describes every class and milieu in early 20th century America. However the cast perform well and the photography is outstanding.

RAIDERS OF THE LOST ARK — This George Lucas-Steven Spielberg venture creates magic out of sheer energy. A glorious, unabashed piece of entertainment.

REDS — Warren Beatty's excellent film dedicated to John Reed, an outstanding member of the early American left and author of "Ten Days that Shook the World." While Reds is a huge spectacle with big crowds and war scenes, it is also an intimate and sensitive film.

THE ROCKY HORROR PICTURE SHOW — An outrageous assemblage of the most stereotyped sci-fi films, Marvel comics, Frankie Avalon movies and rock and roll of every vintage, this is also one of the weirdest, funniest and sexiest films to bless our shores in a long time.

SHARKEY'S MACHINE — Police yarn involving a vice baron in Atlanta, Georgia who controls politics and everything else in town. Starring Burt Reynolds (who also directed the movie) as the cop. Too pedestrian.

SOME LIKE IT HOT — Billy Wilder's 1959 superlative comedy set in the 1920s about two musicians (Tony Curtis, Jack Lemmon) who, fleeing gangsters, join an all-girl band. Also with Marilyn Monroe, Joe E. Braun and George Raft.

A STAR IS BORN — Rock version of the Hollywood classic with Barbra Streisand and Kris Kristofferson as the superstars.

SUPERMAN — A supermovie that can only be described in terms of the superlatives it tries to create. Superstars, superstunts and super-duper special effects take us from Superman's birth on the Planet Krypton to his arrival at Metropolis as mild-mannered young reporter Clark Kent and Superman, the defender and protector of the forces of good.

UNDERNOSE — Unusually authentic Israeli film based on a real raid at the Jaffa police station a few years ago. Monstrous caricature of the Israeli police can't be completely wrong as the script was written by a police officer.

UN HOMME ET UNE FEMME — Claude Lelouch's beautiful film about a widow and widower who meet through their respective children and fall in love. With Anouk Aimee and Jean Louis Trintignant.

VICTOR VICTORIA — Based on a 1923 German film of the same name, this movie is the complicated story of a jobless British soprano in pre-war Paris who eventually becomes famous. Brilliantly made. Lots of charm and skill.

WEST SIDE STORY — Based on the Broadway show — an update of Romeo and Juliet in the slums of 1950s New York — with music by Leonard Bernstein. With Natalie Wood, George Chakiris and Rita Moreno.

Some of the films listed are restricted to adult audiences. Please check with the cinema.

THEATRE

(Continued from page A)

SALOME — by Oscar Wilde. (Habimah, Small Hall, Sunday through Thursday at 8.30 p.m.)

SCANDAL IN THE FAMILY — Comedy starring Gabi Amrani and Arriel Asherov. (Holon, Armon, tonight at 10.00 p.m.)

THE SHOP — (Habimah, Small Hall, tomorrow at 7.00 and 9.30 p.m.)

STATEMENTS AFTER AN ARREST UNDER THE IMMORALITY ACT — By Athol Fugard. Produced by the Theatre Group. Directed by Oded Kotler. (Neve Zedek, tonight at 10.00 p.m. tomorrow at 9.00 p.m.)

Haifa

CHILDREN OF A LESSER GOD — (Shavit, tonight at 9.30 p.m.)

HAIFA, HAIFA — (Tzriklin, tomorrow and Tuesday at 10.30 p.m.)

A JEWISH SOUL — by Yehoshua Sobol. (Municipal Theatre, tomorrow, Sunday and Thursday at 8.30 p.m.)

THE STORY OF A HORSE (Strider) — Play with music by Mark Rozovsky, based on a story by Tolstoy. Haifa Theatre production directed by Robert Kalfin. (Municipal Theatre, Monday through Wednesday at 8.30 p.m.)

Other Towns

CHILDREN OF THE CITY — (Beit She'an, Kimaron Hall, Wednesday at 9.15 p.m.)

CHILDREN OF A LESSER GOD — (Ra'anana, Orot, Sunday at 8.30 p.m.)

A JEWISH SOUL — (Acre, Auditorium, Monday and Tuesday at 9.00 p.m.)

MODIGLIANI — Story of the famous Jewish artist and his friends (Beersheba, Beit Ha'am, tomorrow and Sunday at 8.30 p.m.)

SIGNS AND WONDERS — A journey into mysticism with Oded Teomi. (Kibbutz Shamir, tonight at 9.30 p.m.; Kibbutz Lohamei Haghetta'ot, tomorrow at 9.30 p.m.; Einat, Tuesday at 9.30 p.m.)

THEM — Explores Jewish-Arab relationships. Directed by Joe Chalkin. (Acre, Khan el Umdan, Sunday at 10.00 p.m.)

YOSSELE GOLEM — The pattern of Jewish survival. Haifa Theatre production. (Acre, Khan el Umdan, tomorrow at 10.00 p.m.)

For last minute changes in programmes or times of performances, please contact Box Office.

WALKING TOURS

Sponsored by the Society for the Protection of Nature in Israel. Meeting place: Next to the escalator in front of the Jerusalem Central Bus Station. Please bring hat, canteen and walking shoes. Fee.

Friday: FROM THE BIBLE TO TODAY IN THE ETZION BLOC AND HERODIAN WATER TUNNEL Meet: 8.00 a.m. Return to Jerusalem at about 2.00 p.m. Easy hike.

Sunday: EIN GIORA, NAHAL KTLAV AND TRAIN RIDE TO JERUSALEM — Meet: 11.30 a.m. Finish at Jerusalem Railway Station at about 5.30 p.m.

Monday: FORTRESSES AND SPRINGS OF THE JUDEAN HILLS: KASTEL, TZUBA AND SATTAF — Meet: 8.00 a.m. Return to Jerusalem at about 2.00 p.m.

Tuesday: FROM HAR GILO TO JERUSALEM — Meet: 12.45 p.m. Arrive in Jerusalem (Kiryat Yovel) at about 6.00 p.m.

Wednesday: AQUA BELLA, ABU GOSH Meet: 8.00 a.m. Return to Jerusalem about 3.00 p.m.

Thursday: MASREK NATURE RESERVE, NAHAL KESALON, AND THE MARTYRS FOREST — Meet: 9.00 a.m. Return to Jerusalem at about 3.00 p.m.

"OFF-THE-BEATEN-TRACK" WALKS IN JERUSALEM

Sponsored by the Society for the Protection of Nature. Meeting place: Office of the Society for the Protection of Nature, 13 Helena Hamalka St., courtyard of the Min. of Agriculture. Please bring hat, walking shoes and flashlight. Fee.

Sunday: Meet: 8.00 a.m. Russian Compound, Gai-Ben Hinom, Karaite Cemetery, Burial caves from the period of the Second Temple, Haceldama, City of David excavations. Walk through ancient Siloam Water Tunnel (bring shoes for walking in water and flashlight.) Finish about 1.00 p.m.

Tuesday: Meet: 8.00 a.m. Walk on the city walls from Jaffa Gate to Damascus Gate. Tour Zedekiah's Cave, along a little-known path. (Bring flashlight) The Armenian Mosaic, Tombs of the Kings, St. George Cathedral. Finish about 1.00 p.m.

Thursday: Meet: 12.00 noon. Water Reservoirs of Jerusalem: Mamilla Pool, ancient aqueduct near Mishkenot Sha'ananim, Sultan's Pool, pool of Hezekiah; pool near the Holy Sepulchre, pool at the Church of the Sisters of Zion, Pool of Bethesda. Finish about 5.00 p.m.

Holiday dishes

MATTERS OF TASTE / Haim Shapiro

I AM often amused by the authors of some of the current Jewish cookbooks who, lacking suitable material, concoct their own "traditional dishes" for the various holidays.

Thus, it is with some degree of apology that I find myself doing the same thing. There is, in fact, no particular tradition of eating casserole dishes in the *succa*, but it is practical to have your dinner ready in one large baking dish that will keep hot.

If you do not use these dishes for your Succot meals, you need not feel that you have lost out. They are equally good during the winter months, when the use of an oven for an hour or two may well make the difference between a cold flat and a warm one.

TO BEGIN with, it might be nice to recall that old standby, macaroni and cheese. This is, of course, one of those items that can taste absolutely dreadful, but only if you go out of your way to ruin it.

To serve four to six, start by heating water in a very large pot. When the water boils, add a spoonful or two of salt and throw in half a kilo of wide macaroni, stirring occasionally. The noodles should cook for about eight minutes if you like them chewy.

Meanwhile, make a white sauce by mixing two tablespoons of flour with an equal amount of melted butter or margarine and adding two cups of milk, stirring constantly. Although most cookbooks recommend using hot milk, I find that cold milk works just as well and doesn't form lumps if you really stir all the time. It takes longer that way, but there's one less pot to wash.

When the milk and flour mixture has thickened, add a glassful of white wine. Vermouth or sherry will do very well if you have no open bottle of table wine, but it is a shame to waste them. I have even used a bit of brandy when there was no wine around. It tasted different, but quite good.

Remove the sauce from the heat, add salt and pepper to taste and a little grated nutmeg. Then mix in about half a cup of grated cheese. For this I use *kachkeval*, but I certainly would not waste any other hard dry cheese I happened to have in the house.

When the noodles are done, drain them in a colander and pour them into a greased baking dish. Add the sauce and mix well. Bake in a medium oven for about half an hour. Serve hot.

THERE ARE, of course, many variations on this dish, one of which is tuna with noodles. Make the same white sauce, but boil up broad noodles instead of macaroni. Add a tin of tuna and some lightly fried mushrooms (as many as you can afford) instead of the cheese. Top with breadcrumbs and dots of butter and bake. If you like, you can throw in a few frozen peas for colour.

Taking the variation just a little farther, you can make the same casserole with chicken or turkey, substituting chicken soup for the milk in the sauce, of course. Just to make everyone think they are getting a balanced meal, you can of course throw in a package of frozen broccoli. It tastes good too.

IT MIGHT also be nice to recollect a *pilaf* that I once made for a vegetarian friend. I used the principle that the more one adds, the better it will be. That theory usually leads to disaster, but in this case it was quite good.

I poured boiling water over about two cups of brown rice and let it soak for a few hours. At the same time I also put a cup of lentils on to soak, and, in another bowl, left some raisins to soak. Meanwhile I took about a cup of almonds and peeled them by immersing them in hot water and then rinsing them with cold water.

I fried the almonds in butter in the bottom of a very large pot, removing them when they were just beginning to turn brown. Then I added some more butter and browned a chopped onion and a carrot in the same pot. After that, I added, in turn, the rice, the lentils and the raisins and finally salt and enough boiling water to cover the mixture with about a centimetre to spare.

I then covered the pot and put it in the oven and forgot about it for 45 minutes. When it came out of the oven, it was perfectly done, needing only to have the almonds sprinkled on top. □

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Proud pioneer

MUSIC & MUSICIANS
Yohanan Boehm

PAUL BEN-HAIM must be considered the pioneer *par excellence* of Israeli musical composition. He was born in Munich in 1897, studied with a pupil of Liszt (piano) and an associate of Anton Bruckner (composition), and worked in the theatres of Munich and Augsburg. After the performance of his String Quartet in 1921, he was approached by musicologist Heinrich Schalit, the brother of Herzl's secretary, who suggested to him the necessity of dedicating his talents to the realization of Jewish musical traditions. This led him to search for his "roots" and to create more and more compositions with biblical content. His first major work, the *Yoram* Oratorio, was written in 1932-33, but had to wait 46 years before it was premiered in Jerusalem. Although it achieved only a *succès d'estime*, it shows the composer's endeavour to evolve a style away from German influences and towards a new idiom with Jewish character.

Ben-Haim arrived in Eretz Yisrael in 1933 and started his professional career in his new homeland as a pianist, accompanying singer Bracha Tzefirah, who introduced him to the musical traditions of the Sephardi and Oriental communities. This association undoubtedly had the greatest impact on the direction his search for new expression took. The result was the so-called "Mediterranean Style," which purports to achieve a synthesis between two worlds, East and West, despite the fact that there are basic elements that are not given to such a fusion.

HIS IDEA — as emulated by Avidom, Boscovich, Lavry and Partos (in his early stage) — to amalgamate Sephardi and Oriental (mainly Yemenite) *melos* with Western forms (in symphonies, concertos, cantatas, etc.), and to use Western instruments, led to a hybrid that doesn't seem likely to win the critical approval of time.

No doubt it created something different, in that it fell back on old modal melody and harmonizations, avoiding the Western major-minor character of chords and harmonic relations by introducing rhythmic elements of Oriental drumming (which are far superior to the basic rhythms of the West). It also tried to assert geographic and historical associations with the Land and its history.

The danger, of course, was falling into the trap of descriptive, programme-music, or outright illustrative music of doubtful value, which some composers did not avoid to the detriment of the whole style or school — or whatever one wants to call this experiment in creating an artificial new music.

Ben-Haim mostly avoided this pitfall, though some of his works were on the borderline — for example, his Suite *From Israel*, or the most popular *Fanfare to Israel* — a local parallel to Elgar's bombastic *Pomp and Circumstance*.

But Ben-Haim's personal integrity and sound professionalism stand out in many major works which will survive.

He was also the first and most influential teacher of composition in this country, and many of our younger composers were his students, even if they later went their own way.

THE CATALOGUE of his work comprises many items of importance, which have also become known in countries outside Israel. Many commissions and awards testify to his personal success. He wrote the Sonata for Violin Solo in 1951 for Yehudi Menuhin; the *Sweet Psalmist of Israel* was commissioned by the Koussevitzky Foundation in 1952 (it has been performed several times in the U.S.); the Louisville Symphony Orchestra, under Robert Whitney, invited him to write a large orchestral work for them, which became the successful *To the Chief Musician* (1958); the Violin Concerto (1959/60) was commissioned for Zvi Zeitlin, who has performed it many times.

Ben-Haim's versatility made it possible for him to write for widely different instrumental ensemble, from music for strings to a piano concerto and chamber music. His *Poeme* for Harp was the obligatory piece to be played by all the 37 contestants of the First International Harp Contest in Jerusalem in 1959; the year before, a choral piece of his was sung by all the choirs participating in the Zimriah, and it also won him a special prize. The Israeli film *Hill 24 Doesn't Answer* has his music. And many of his choral settings and cantatas are on the repertoire of our choirs.

Ben-Haim received the Israel Prize in 1957, after twice winning the Yoel Engel Prize of the City of Tel Aviv (in 1945 and 1952). He headed the New Academy of Music in Jerusalem (now the Rubin Academy) for some years. He has also been the honorary president of the Israel Composers Union for many years, and the head of the National Music Council of Israel.

WRITING about Paul Ben-Haim in 1959, I quoted one of his stories about his first days here: "Back in 1933, his first two pupils were not a great financial gain: the father of one thought the tuition fee of a pound (Sterling) per month exaggerated and tried to talk him down to 75 piasters. He did not remember for sure whether the father succeeded. Anyway, the second pupil got his lessons for free!"

Today, Ben-Haim's position in Israel's musical world is unshakable, though his music is far from "contemporary" or "avant-garde." Perhaps this is why he is so appreciated.

The opening concert of the season of Kol Yisrael's Sunday Night Concerts at the Jerusalem YMCA Auditorium will be dedicated this coming Sunday to the works of Paul Ben-Haim. It will include vocal music for soloists and for choir, and piano music and chamber music presented by some of Israel's leading artists. □

(The first of an occasional series on Israeli composers.)

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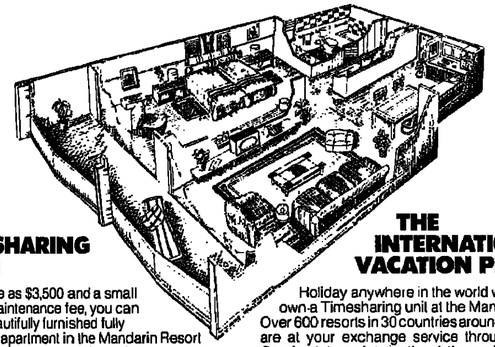
THE PLAN



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The colour DPs

Ephraim Kishon

WHEN FUTURE historians, those oft-misquoted individuals, come to consider the men who shaped our nation, they will no doubt point at Herzl as the visionery of the State, at Ben-Gurion as its founder, at Begin who made our first peace and muffed our second, and at Yoram Aridor who gave us colour.

It's not for us to award marks, but if it should come to rating these personalities, our Min. of Fin. may well emerge with a slight edge. When suddenly last summer he up and put colour into the screens of the voting masses, he not only dealt a crushing blow to the shameful monopoly of Channel 6, but also convinced a politically mature public that this government deserved its trust.

Until that dramatic turning point, you may remember, the government's colour bar was firmly backed by a national consensus. Our leaders would die a thousand deaths rather than have us corrupted by an invention so alien to the Jewish spirit as colour TV. And then Yoram struck his blow for freedom of the box, and half a million new sets were bought within the first three days, bagging our Treasury billions of shekels — thanks to which we achieved our economic independence much sooner than expected.

And we might all have lived happily ever after, except for one unresolved question, namely: what to do with the colour DPs, or rather DTs — our poor displaced television sets left from the days when black and white was beautiful? What to do with them, for heaven's sake? Where to put those hundreds of thousands of boxes banished from the nation's living rooms?

POOR BLACK and whites! Nobody wants them. They're like the erstwhile Mrs. Miller when her Arthur met Marilyn Monroe, as described in *After the Fall*. The splinters, to be sure, are all over the place, for that's what hard-hearted people do with their wretched DTs; drop them accidentally on the floor, and *bonjour tristesse*.

My heart bleeds for them. Here's this old box that has served its master faithfully for many years, put on the scrap-heap at a wave of Yoram's wand. You may call me sentimental, but I decided I wouldn't let it happen to *our* box. The day Marilyn TV came into our house, I myself picked up old Mrs. Miller and removed her tenderly to the kids' room.

"Don't worry," I whispered in her tubes, "we'll take care of you in your old age."

Everything went all right at first; but after two minutes flat the storm broke in the shape of my daughter Renana, who came galloping into my study with blazing saddles.

"*What?*" she erupted. "Black and white in *my* room? In *this* day and age?"

"It's a perfectly good set," I told her in my most authoritative voice. "At your age I was happy to just listen to radio."

We have made it a rule never to get into arguments with the children. I accordingly went and removed the bloody box to the kitchen, thinking to put some black and white into the grey existence of my wife. I even rushed out to buy an interior telescopic antenna, since the builders had forgotten to provide TV outlets where a man might need them some day. The set worked fine even so, though its cables meandered across a table, two chairs and the blender.

Old B&W looked quite nice on my wife's electric oven. "It may burn to cinders there," a small inner voice warned me, but I regret to say I didn't listen, and even added a flower vase to the construction for aesthetic effect.

Then my wife came home.

THE BATHROOM, it turned out, wasn't the ideal place for exiled Mrs. Miller either. Why do they make those damn boxes so large? And so heavy? I mean, I stood there in the bathroom doorway looking for somewhere to put it till I nearly collapsed, whereon I dumped it in the tub. It's true we have no electric sockets in our bathroom due to some idiotic municipal bylaw or other, but life is all compromise anyway. One can't after all just throw away a living box in good working order which cost one a round 380 lirot in 1968!

Next morning it appeared that the bathroom was no solution either on account of the damp. The water, that is, when someone turned on the tap. There was only one other place left for it, but here again I came up against domestic dissent.

"Look," said my middle son, Amir, "I don't mind watching TV in the loo, but how can I watch it when there's nowhere to sit or stand except on top of it?"

MEANWHILE Yoram's baby was sitting smugly in our living-room, beaming at us in every colour of the rainbow, and we all kept tripping over old B&W in the hall. It's the story of Cinderella all over again — so then why can't the idiot box shell peas?

I called up my Aunt Ilka.

"Darling Auntie," I breathed lovingly into the receiver, "the little woman and I have decided to bring some cheer into your lonely hours: we have a wonderful present for you, something that will..."

"Black and white?"

Even Shoshi at the Soldiers' Welfare Organization told me they only took colour: everyone had been unloading their old sets on them and the place looked like a ruddy box office.

"Listen," the little woman approached me with lowered eyes, "They shoot horses, don't they? So why can't we take it and...like..."

"No!" I said. "I won't hear of it!"

What she meant, of course, was why didn't I do a Godfather? Take the DT in my car for a nocturnal trip from whose bourne no traveller returns. I wouldn't be the only one; the roads of this country are littered with old B&Ws thrown out of speeding cars. They do it on moonless nights with no one to witness the deed, and some of the sets are still breathing. Those old B&W are like cats with nine lives, really; they lie out in the cold by the wayside, are rained on, shined on, kicked — but feed them a drop of electricity and they spring to life again.

I considered putting an ad in the paper: "Wanted, good home..." But the papers are full of ads already — wreckers' ads: "Your old B&W reduced to a 12x12 cube while you wait." Disgusting I call it. Besides, they don't accept new orders till the end of October, and anyhow, I refuse to part with Old Faithful. It shall stay in the house while I live — without colour, without plugs, without sockets, but stay it shall.

AND WILL; this morning it came back from the repairman in prime condition, cleaned out, with a new coat of paint, and with all its insides removed, and now it is back in the living-room as a lovely aquarium. Dozens of little striped-pyjama fish swim merrily round and round inside it, looking ever so cute through the small screen.

At noon Renana came in from school.

"What?" she erupted. "Black-and-white fish?"

"Yes!" I roared. "And black and white they are going to stay!"

Though with Marilyn prinking beside her in all her bright glory, maybe I should buy Mrs. Miller some goldfish. □

Translated by Miriam Arad.
By arrangement with "Ma'ariv."

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Trash for the masses

CINEMA / Dan Fainaru

IF ANY PROOF were required that film critics know absolutely nothing about their readers' preferences, there could be no better example than *Poltergeist*: in spite of the scorching reviews, this distasteful, mindless and possibly damaging piece of trash has been one of the biggest box office hits of 1982 in the U.S. and Canada. How come? It's very simple. Man has always been his own worst enemy, inventing poisons to destroy his body and swallowing them as if they were great delicacies, and treating his mind as a garbage can that accepts any sort of refuse.

Of course, you may argue that there is no need to hunt flies with magnum pistols and that this kind of film can well be ignored, for sooner or later it will go away. But once these flies become the rage of the season, and get to be described as nice, light entertainment for the young, they should be denounced for what they are: cheap exploitation ventures and nothing more.

For the first few minutes, one may be fooled into thinking this is going to develop into another offspring of the *National Lampoon Animal House* brand of humour. Adolescent, less manic, even slightly moronic, but catering to the same kind of audience, albeit in a lower age bracket. For the heroes of this saga are still in high school and their pranks are consequently more childish.

At the core of it all there is the regular gang, mainly concerned

Maxwell Caulfield and Michelle Pfeiffer play the leading roles in "Grease 2."

The Week's TV/Radio Highlights

OCTOBER 1—OCTOBER 7

FRIDAY

Goldie Hawn
TV, 22.15

TV

EDUCATIONAL:
9.00 Handicrafts
9.15 Cartoons
9.30 Dominic — part one of a series about a young orphan who vows to bring his parents' murderers to justice
9.50 Moby Dick
10.40 Ballet — the New Zealand Ballet Company dances to Bizet's First Symphony
14.00 This Is It — youth magazine (repeat)
CHILDREN'S PROGRAMMES:
15.00 Our Holiday-songs and readings for Succot
15.35 Preparing for Succot
ARABIC-LANGUAGE programmes:
17.30 News roundup
17.32 Arabic film
19.30 News
19.35 Programme Trailer
HEBREW PROGRAMMES resume at 20.00 with the Sabbath eve programme presented by Rabbi Avidor Hacohen
20.15 Weekly News Magazine
21.15 The Good Hour — Meni Pe'er's bi-weekly interview and entertainment show
22.15 Cactus Flower. Gene Saks 1969 comedy starring Walter Matthau as a bachelor dentist, Ingrid Berman as his no-nonsense receptionist and Goldie Hawn as his Greenwich Village mistress.
23.55 News
JORDAN TV (unofficial):
10.25 Cartoons. 13.00 The Muppet Show 13.40 Those Amazing Animals. 14.00 Star Soccer. 15.45 Emergency 16.30 The Waltons 18.00 French Hour 19.30 News in Hebrew 20.00 News in Arabic. 20.30 Barney Miller 21.00 One Hundred Great Paintings 21.30 Family. 22.00 News in English 22.15 Fall Guy

RADIO 1st

Please note that all music programmes are now broadcast in stereo
6.11 Musical Clock
7.07 Morning Melodies
8.05 Special International Music Day broadcasts until 13.00
13.05 One in Studio One — Avi Hanani meets musicians
14.10 Children's programmes
15.05 Holiday Eve programme
16.05 (stereo) Classical Requests
17.05 Literary Magazine
17.35 Programmes for Olim
20.05 Holiday Eve Concert — Purcell: [illegible]
22.05 On Second Thought
00.05 After Midnight

2nd

6.12 Gymnastics
6.22 Agricultural Broadcasts
6.35 Editorial Review
6.54 Green Light — drivers' corner
7.00 This Morning — news magazine
8.05 Puss in Sandak — children's holiday programme
9.05 All Shades of the Network — morning magazine
12.05 A Hole in the Net
13.00 Midday — news commentary, music
14.10 Sheshet — weekend programme
16.10 Songs and readings for Succot
17.05 Foreign Affairs Magazine
18.05 Close to my Heart — with writer Yisrael Eliraz
19.05 The Weekly Column
20.05 Shabbat songs
21.05 Sephardi songs
21.35 Yiddish songs
22.05 Twelve Moons — Dan Margalit takes a look at the past year (repeat)
23.05 Between Friday and Saturday — with Prof. Ze'ev Vilnai
00.10 Hebrew songs

Army

6.06 Morning Sounds
6.30 University on the Air — Endocrinology
7.07 Morning Sounds
8.05 IDF Morning Newsreel
9.05 Right Now
11.05 Mama's Voice — holiday regards to soldiers
12.05 On Drivers and Traffic — weekend traffic reports, music
14.05 Before Shabbat — weekend programme with Shlomo Artzi
16.05 Dreaming in Stone — with writer Haim Be'er and researcher Elhanan Reiser
17.05 Dear Estherlein — Alex Anski and Dr. Dan Laor take a look at S.Y. Agnon's letters to his wife
18.05 Gentlemen of the Press
19.05 Words and Tunes — Hava Alberstein talks to poet Ya'akov Orland (repeat)
20.15 Mabat Newsreel
21.30 Friday Concert — Grieg: Piano Concerto in A Minor, op.16; Beethoven: Symphony No.6 in F Major, op.68, Pastorale; Stravinsky: Petrouchka, Excerpts; Light Classical Pieces
23.05 Shabbat Stars — Bamt
24.05 For Me and You — with Gadi Livne

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7.00, 14.00, 17.00, 20.00
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TUE. Mainstream — information and consumer magazine
WED. Forum — discussion
THUR. Studio Three — arts in Israel
FRI. Thank Goodness It's Friday — Sabbath eve programme
SAT. Weekend — people and events in the news
These broadcasts can be heard on the Fourth programme 738 kHz. In the Jerusalem area 675 kHz. In Central Israel 1026 kHz.

SATURDAY

Amos Horev
Army Radio, 13.05

TV

ARABIC-LANGUAGE programmes:
18.00 News roundup
18.02 Littlest Hobo
18.30 Family Magazine
19.00 Guest in the Studio — Lilit Nagar's interview show
19.30 News
HEBREW PROGRAMMES begin at 20.00 with a programme for the end of the Sabbath
20.30 Another Hit
21.00 Mabat Newsreel
21.30 Mabat Sport
22.30 Hagen. Suspense series starring Chad Everett The Rat Pack
23.20 Shelley: Tea and Sympathy
23.45 News
JORDAN TV (unofficial):
17.50 The Super Seven 18.00 French Hour 18.30 (JTV 3) That's Incredible 19.30 News in Hebrew 20.00 News in Arabic 20.30 Angie 21.00 Doctor 21.30 Entertainment 22.00 News in English 22.15 Feature Film

1st

Please note that all music programmes are now broadcast in stereo
7.11 Holiday Morning Concert — Albinoni, Concerto for 2 Trumpets; Mozart: Concert Rondo in E flat Major, K.269 (Zukerman, Barenboim); Tal: Succoth Cantata; L. Mozart: Peasant Wedding
8.05 Jean Barjet: Psalm (Mormon Choir); Dvorak, Symphony No.9 From the New World (New York Philharmonic, Bernstein)
9.05 Science and Values — panel discussion
10.10 The Jerusalem Symphony Orchestra — Rachmaninov, Piano Concerto No.2 (Ian Hobson, Mendi Rodan); Dukas: The Sorcerer's Apprentice (Igor Markevitch); Schumann Symphony No.2 in C Major, op.61 (Ole Schmidt); Ravel: La Valse (Gilbert Amy)
12.05 Radio Drama: The Rothschilds
14.10 Children's Programmes
15.00 Wendy Eisler-Kashi, flute; Marina Bonderenko, piano — Bloch: 2 late Poems; Martinu, Sonata No.1; Francaix: Divertimento
16.30 Musical Interlude
17.35 Programmes for Olim
20.05 Programme Trailer
[illegible] Amnon Ahinoam and friends talk about the generation gap in Israel
00.20 Night Music

2nd

7.11 Holiday songs
8.05 Musical Mosaic
9.05 Give a Smile — skits, jokes
9.55 Holiday Touring Tips — with Azaria Allon
10.05 Weekly News Magazine
11.05 On the Shores of the Kinneret — songs performed by Hanan Yovel, Yoel Lerner, Mazi Cohen, Danny Litani and others.
12.05 Seasons of the Year
13.10 Only Green — songs of Hamutal Bar-Yosef accompanied by Nurit Galron
14.10 Songs and Goals — reports from weekend soccer games, music
17.05 Beautiful Land
18.05 Hebrew songs
18.30 Sports Magazine
19.05 Middle East Crossroads
20.20 Bible Reading — Zecharia 14:12-21
21.05 Weekly News Magazine
22.05 Programme for the end of the Sabbath
23.05 Hassidic Traditions

Army

6.05 Holiday Sounds
8.05 Songs
9.05 Happy Choir — children's programme
10.05 Poet's songs
12.05 Shoshana Damari in Concert — with the Haifa Symphony Orchestra
13.05 Personal Questions — Ya'akov Agmon interviews Aluf (res) Amos Horev
14.05 It all flows
16.05 Dear Estherlein — Alex Anski and Dr. Dan Laor take a look at S.Y. Agnon's letters to his wife (repeat)
19.05 Songs in Green
20.05 On Jewish Tradition
21.00 Mabat Newsreel
22.00 Popular Songs
23.05 Literary Magazine
00.15 Night Birds — songs, chat with Avi Koren

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		1st Programme	2nd Programme
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	FM	91.3	95.5
Haifa area	AM	576	1206
	FM	99.4	103.2
B'sheba area	AM	576	657
	FM	88.5	103.8
Safad area	AM	576	846
	FM	90.9	101.1
Eilat	AM	1458	927
	FM	102.9	99.3
Upper Galilee	AM	—	882

3rd Programme — 531 kHz
4th Programme — 738 kHz; Jerusalem area 675; central Israel 1026
Army Radio — 1,286 kHz.

SUNDAY

Yehoram Gaon
TV, 20.03

TV

EDUCATIONAL:
9.00 Pretty Butterfly
9.25 Road Safety
9.30 Dominic — part two
9.55 Dr. Heideger's Experiment — TV adaptation of Nathanel Hawthorne's short story about a professor who experiments with youth potions
10.15 Shirovision Song Festival (part one)
15.00 Meeting authors; Judaism; Road Safety (repeats)
16.00 Laurel and Hardy
16.10 Tangram — graphic TV game
16.20 Veronica — the story of Polish immigrants living in Toronto
16.30 Mathematics
17.00 A New Evening — live magazine
CHILDREN'S PROGRAMMES:
17.30 The Man from Atlantis: Death Scouts
18.20 Animated Film
ARABIC-LANGUAGE programmes:
18.30 News Roundup
18.32 Mighty Mouse
19.00 Weekly News Magazine
HEBREW PROGRAMMES resume at 20.00 with a news roundup
20.30 I Sang to You My Country — part one of a re-run of song programmes marking 100 years of settlement in Israel
21.00 Mabat Newsreel
21.30 Programme Trailer
21.45 Second Look — news commentary and background
22.45 Entertainment — with Rod Steward (part two)
23.15 Ladies' Man: Andrea's Crush
23.45 News
JORDAN TV (unofficial):
17.30 Cartoons 18.00 French Hour 18.05 (JTV 3) The Muppet Show 18.30 (JTV 3) Mr. Merlin 19.00 News in French 19.30 News in Hebrew 20.00 News in Arabic 20.30 Jordan in Islamic History 21.10 Nanny 22.00 News in English 22.15 Shillingbury Tales

RADIO 1st

Please note that all music programmes are now broadcast in stereo
6.11 Musical Clock
7.07 Morning Melodies
8.05 Chopin: Variations on a theme from Don Giovanni (Alexis Weissenberg, Skrowaczewski); Novak: Violin Sonata in D Minor (Suk); Duparc: 4 Chansons; Boccherini: Oboe Quintet No.4 in A Ma- [illegible]
11.00 Sephardi Traditions
11.30 Education for All
12.05 Mozart: Trio for Clarinet, Viola and Piano K.498 (Richard Lesser, Zeev Steinberg, Eldad Neumark); Mozart: The Impresario, Opera (Weisel-Capsouto, Lazarovitch, Hadjes, Herdan, JSO, Lukas Foss)
13.00 Succoth traditions; Robert Starer: Koheleth, Cantata (Efraim Biran, Choir conducted by Avraham Kaplan)
14.10 Children's Programmes
15.25 Middle East Crossroads
15.55 Notes on a New Book
16.05 Musical Traditions
16.30 Sunday Concert — Haydn: Seasons, Oratorio (Heather Harper, Eiland Davis, John Shirley-Quirck, Colin Davis); Walton: Psalm from Song of Songs, (Oxford Church Choir, Simon Preston)
17.35 Programmes for Olim
20.05 Everyman's University
20.35 Opening Concert of Chamber Music, Series, live from the Jerusalem YMCA — dedicated to composer Paul Ben-Haim: Pastorale for Flute and String Trio (Nahum Seidel, Jerusalem String Trio); Bein Hadassim (Robin Weisel-Capsouto, Mira Zakai, Allan Sternfield); Three Songs without Words (Weisel-Capsouto, Rima Kaminkovsky, violin, Nahum Seidel, flute, Alan Sternfield, piano); Music for Piano 1967 (Sternfield); 3 Songs for Choir (Rubin Academy Chamber Choir, Stanley Sperber)
23.00 Music Here and Now — Ami Maayani: Cello Concerto (Uzi Wiesel, JSO, Rodan); Henze: String Quartet (Arditi Quartet)
00.20 The Golden Generation — historical recordings

2nd

6.12 Gymnastics
6.22 Agricultural Broadcasts
6.35 Editorial Review
6.54 Green Light — drivers' corner
7.00 This Morning — news magazine
8.05 Puss in Sandals — children's holiday programme
9.05 All Shades of the Network — morning magazine
12.05 A Hole in the Net
13.05 Midday — news commentary
14.10 Sweet as Honey — presented by Dan Kaner
16.10 Current Affairs
17.10 Magazine
17.25 Of Men and Figures
18.05 Media — behind the headlines of radio, TV and the press
18.47 Bible Reading
19.00 Today — news magazine
20.10 Sephardi songs
21.05 Light music for wind ensembles
22.05 Cantorial music — special requests
23.05 Third Bell — arts and entertainment magazine

Army

6.06 Morning Sounds
6.30 University on the Air — Prof. David Flusser lectures on the Essenes Sect
7.07 On Drivers and Traffic — traffic reports, music
8.05 IDF Morning Newsreel
9.05 Right Now — with Yitzhak Ben-Ner
11.05 Musical Requests — with Shira Gera
12.05 Israeli Summer — with Eli Yisraeli
14.05 Two Hours — music, anecdotes, interviews and reviews
16.05 Four in the Afternoon

MONDAY

Stephanie Powers
TV, 22.50

TV

EDUCATIONAL:
9.00 Mathematics
9.20 Cartoons
9.30 Dominic (part three)
9.55 The Star — the story of Julie Christie
10.15 Shirovision Song Festival (part two)
15.00 Everyman's University: Music, Judah and Rome
16.00 Handicrafts
16.10 The Flaxton Boys
16.35 The Universe and I
17.00 A New Evening
CHILDREN'S PROGRAMMES:
17.30 3, 4, 5½: Succot programmes
17.50 Romeo and Juliet (part four)
ARABIC-LANGUAGE programmes:
18.30 News Roundup
18.32 Sports
19.27 Programme Trailer
19.30 News
HEBREW PROGRAMMES resume at 20.00 with a news roundup
20.03 The Duchess of Duke Street: A Test of Love (last instalment)
21.00 Mabat Newsreel
21.30 After the Bell. Part one of a six-part Israel TV series taking a look behind the scenes of a high-school teachers' board room
22.00 This Is the Time — Ram Evron's interview show
22.50 Hart to Hart — adventure series starring Robert Wagner and Stephanie Powers
23.40 News
JORDAN TV (unofficial):
17.30 Cartoons 18.00 French Hour 18.25 (JTV 3) Little House on the Prairie 19.00 News in French 19.30 News in Hebrew 20.00 News in Arabic 20.30 George and Mildred 21.10 Play of the Week 22.00 News in English 22.15 Love Boat

RADIO 1st

Please note that all music programmes are now broadcast in stereo
6.11 Musical Clock
7.07 Morning Melodies
8.05 Handel: Royal Fireworks Music (Hogwood); Mozart: String Quintet in C Minor, K.406 (Juilliard); Haim Alexander: Symphonic Dance (JSO, Ole Schmidt); Beethoven: Trio opus 70 No.2 (Beaux Arts); Bartok: 4 Slavonic Folksongs for Men's Voices (Hungarian Army Choir); Mendelssohn: Violin [illegible]
11.30 Education for All
12.05 Haim Taub, violin; Arieh Vardi, piano — Corelli: Variations on "La Follia"; Beethoven: Piano Sonata No.32 op. 111; Schubert: Sonatina No.1 op. 137
13.00 Artists' Parade — works by Debussy, Vaughan-Williams, Rossini, Saint-Saens, Ma'ayani, Tchaikovsky, and Saladin
14.10 Children's programmes
15.30 World of Science
15.55 Notes on a New Book
16.05 Special Requests — Offenbach: Les Brigands, Excerpts
16.45 Music Magazine
17.35 Programmes for Olim
20.05 Everyman's University
20.35 Recordings of the 1981 Ludwigsburg Festival — Radu Lupu and Murray Perahia, duo-pianists — Mozart: Sonata in D Major, K.448; Schubert: Fantasy in F Minor, op.103 Mendelssohn: Andante and Variations, op. 83; Brahms: Haydn-Variations. The Alban Berg Quartet, Recorded at the 1981, Berlin Festival October — Mozart: Quartet in B-flat Major, K.589
22.30 Reflections on the Portion of the Week
23.00 The life and work of Ernest Bloch (part one)
00.20 Choral Music

2nd

6.12 Gymnastics
6.22 Agricultural broadcasts
6.35 Editorial Review
6.54 Green Light
7.00 This Morning — news magazine
8.05 Puss in Sandals — children's holiday programme
9.05 All Shades of the Network — morning magazine
12.05 Hole in the Net
14.10 Sweet as Honey — presented by Dan Kaner
16.10 From Here to There — immigration matters
17.10 Magazine
17.25 Of People and Places
18.05 Religious Affairs Magazine
18.47 Bible Reading
19.00 Today — news magazine
20.10 Sabbath songs
22.05 Literary Magazine
23.05 The Second Half — women's magazine

Army

6.06 Morning Sounds
6.30 University on the Air — Endocrinology
7.07 Morning Sounds
8.05 IDF Morning Newsreel
9.05 Right Now
11.05 Musical Requests
12.05 Israeli Summer — with Eli Yisraeli
14.05 Two Hours — music, anecdotes, interviews and reviews
16.05 Four in the Afternoon
17.05 IDF Evening Newsreel
18.05 Army and Defence Magazine
19.05 Music Today — music magazine presented by Orly Yaniv
21.00 Mabat Newsreel
21.35 University on the Air (repeat)
22.05 Popular Songs
23.05 Middle of the Road — Gideon Lev-Ary talks to Haifa Theatre director Noam Semel (repeat)
00.05 Night Birds — songs, chat with Yael Dan

TUESDAY

Martin Shaw
TV, 22.20

TV

EDUCATIONAL:
9.00 The History of Eretz Yisrael — introduction
9.20 Cartoons
9.30 Dominic (part four)
9.55 Out to Sea
10.10 White Mane — the story of a fisherman's son's attachment to a wild horse
15.00 Ma Pitom; Radio Road Safety (repeats)
16.00 The Japanese Theatre — Anasooka Hakabuki
16.30 Music
17.00 A New Evening — live magazine
CHILDREN'S PROGRAMMES:
17.30 Ringling Brothers and Barnum Bailey — a visit to the circus
18.20 Animated Film
ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 Youth Magazine
19.00 Documentary
19.30 News
HEBREW PROGRAMMES resume at 20.00 with a news roundup
20.03 That's Hollywood. Rogers and Hammerstein
21.00 Mabat Newsreel
21.30 Jessica Novak: series about a TV reporter starring Helen Shaver; Kenny
22.20 Cream in My Coffee. TV drama by Dennis Potter about a couple who try to relive their honeymoon. Starring Peggy Ashcroft, Lionel Jeffries, Faith Brook and Martin Shaw
23.35 News
JORDAN TV (unofficial):
17.40 Cartoons 18.00 French Hour 18.30 (JTV 3) The Flying Kiwi 19.00 News in French (JTV 3) Candid Camera 19.30 News in Hebrew 19.45 Magazine Zero One 20.00 News in Arabic 20.30 Ladies' Man. 21.10 Documentary 22.00 News in English 22.15 Bestseller

RADIO 1st

Please note that all music programmes are now broadcast in stereo
6.11 Musical Clock
7.07 Morning Melodies
8.05 Mozart: Symphony No.12 in G Major, K.110 (Marriner); Prokofiev: Piano Concerto No.3 in C Major op.26; Tchaikovsky, Suite No.3, op.55 (Los Angeles Philharmonic, Michael Tilson- [illegible]
11.30 Education for All
12.05 Eli Hefetz, clarinet; Michael Boguslavsky, piano — J.C. Bach: Sonata in G Major; Poulenc: Clarinet Sonata; Brahms: Sonata No.2, op.120
13.00 Excerpts from operas by Bellini: Beatrice di Tenda, I Puritani and Norma
14.10 Children's Programmes
15.25 Education for All
15.55 Notes on a New Book
16.05 Mini-Concert — Mozart: Piano Concerto No.25, in C Major, K.503 (Alicia de Larrocha, London Philharmonic, Solti);
16.40 From the Record Library
17.35 Programmes for Olim
20.05 Everyman's University
20.35 Evening Concert (no details available)
23.00 Shmuel Almog's talk show
00.20 Music from the Renaissance and the Baroque periods

2nd

6.12 Gymnastics
6.22 Agricultural Broadcasts
6.35 Editorial Review
6.54 Green Light — drivers' corner
7.00 This Morning — news magazine
8.05 Puss in Sandals — children's holiday programme
9.05 All Shades of the Network — morning magazine
12.05 A Hole in the Net
13.00 Midday — news commentary, music
14.10 Sweet as Honey — presented by Dan Kaner
16.10 Health and Medicine Magazine
17.10 Magazine
17.25 Of Men and Figures — economics magazine
18.05 Spotlight — social and civil affairs magazine
18.47 Bible Reading
19.00 Today — people and events in the news
21.05 Cantorial Music
22.05 Seasons of the Year (repeat)
23.05 Two by Two — family counselling

Army

6.06 Morning Sounds
6.30 University on the Air — Rafi Ventura talks about the ancient Egyptian civilization
7.07 Morning Sounds
8.05 IDF Morning Newsreel
9.05 Right Now
11.05 Musical Requests — with Shira Gera
12.05 Israeli Summer — with Eli Yisraeli
14.05 Two Hours — music, anecdotes, interviews and reviews
16.05 Four in the Afternoon — Hebrew songs
17.05 IDF Evening Newsreel
18.05 Sounds from Across the Canal — special marking the 9th anniversary of the Yom Kippur War (part three)
19.05 Music Today — music magazine
20.05 Rock Plus
21.00 Mabat Newsreel
21.35 University on the Air (repeat)
22.05 Popular songs
23.05 Classical Favourite — with Ram Evron
00.15 Night Birds — songs, chat with Eli Yisraeli

BROADCASTS IN FRENCH

7.15 (FOURTH) 15 minutes, including review of Hebrew press.
14.30 (FOURTH) 30 minutes
17.05 (FOURTH) 5 minutes
20.15 (FOURTH) 15 minutes

WEDNESDAY

Ryan O'Neal
TV, 22.05

TV

EDUCATIONAL:
9.00 Succot Programme
9.15 Three Gifts — animated film
9.30 Dominic (part five)
9.55 The Merry-Go-Round Horse — short film about a boy who becomes attached to a wooden horse
10.10 Feature Film
15.00 Everyman's University: From Jerusalem to Yavne; Emerging African Nations
16.00 Pretty Butterfly
16.25 Documentary
17.00 A New Evening — live magazine
CHILDREN'S PROGRAMMES:
17.30 Ritch-Ratch — children's entertainment (repeat)
18.00 20,000 Leagues Under the Sea — TV adaptation of the Jules Vernes story (part two)
ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 Tabatha (new series)
19.00 Agricultural Magazine
19.30 News
HEBREW PROGRAMMES resume at 20.00 with a news roundup
20.03 Rhoda: One is a Number
20.30 Eight Thirty — art and culture magazine
21.00 Mabat Newsreel
21.35 Moked — weekly interview hour
22.05 The Thief Who Came to Dinner. Bud Yorkin's adaptation of Terence Smith's novel about a bored young computer expert who becomes an elegant jewel thief. Starring Ryan O'Neal and Jacqueline Bisset
23.45 News
JORDAN TV (unofficial):
17.40 Cartoons. 18.00 French Hour 18.30 (JTV 3) Richie Rich 18.40 (JTV 3) Amazing Animals 19.00 News in French 19.30 News in Hebrew 20.00 News in Arabic 20.30 The Two of Us 21.00 One Hundred Great Paintings 21.10 We'll Meet Again 22.00 News in English 22.15 Big Hawaii

RADIO 1st

Please note that all music programmes are now broadcast in stereo
6.11 Musical Clock
7.07 Morning Melodies
8.05 Telemann: Double Concerto (Shlomo Tidhar, recorder; Uri Shoham, flute, Israel Philharmonic); Mendelssohn: [illegible] Vivaldi: The Four Seasons (Menuhin)
11.00 Sephardi Traditions
11.30 Education for All
12.05 The Israel Sinfonietta, Mendi Rodan conducting — Bach: Brandenburg Concerto No. 3; Beethoven: Symphony No. 4
13.00 Josef Suk, violin — Schubert: Duo in A Major (with Rudolf Buchbinder); Dvorak: String Quintet op. 97 (with the Smetana Quartet)
14.10 Children's Programmes
15.55 Notes on a New Book
16.05 Period Music — the Classical Era
17.00 Talmud lesson
17.20 Introduction to the Oral Law
17.35 Programmes for Olim
20.05 Everyman's University
20.35 On the Opera Stage — Janacek: "From the House of Death" (Vienna Opera, Charles Mackerras)
23.00 First Broadcast — Sarah Fuxon-Hayman and Bart Berman, Piano Four-Hands — Mozart: Fugue in G Minor, K.375e; Mozart: Sonata in G Major, K.497a; Ram Da-Oz: King Solomon and the Bee; Hindemith: Sonata (1938); Brahms: Waltzes op. 39
00.20 Jazz Hour

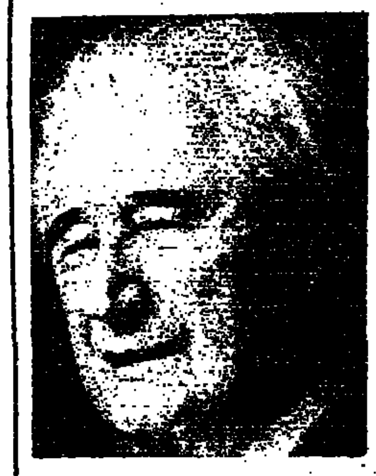
2nd

6.12 Gymnastics
6.22 Agricultural Broadcasts
6.35 Editorial Review
6.54 Green Light — drivers' corner
7.00 This Morning — news magazine
8.05 Puss in Sandals
9.05 All Shades of the Network — morning magazine
12.05 A Hole in the Net
13.00 Midday — news commentary, music
14.10 Sweet as Honey — presented by Dan Kaner
16.10 Press Conference — introduced by Yitzhak Golan
17.10 Magazine
17.25 Of People and Places
18.05 Programme for Senior Citizens
18.47 Bible Reading —
19.00 Today — people and events in the news
20.10 Sephardi songs — recordings of a live performance
21.05 Jazz Corner
22.05 Quiz on Jewish History
23.05 Good Evening from Jerusalem

Army

6.06 Morning Sounds
6.30 University on the Air — Prof. Samuel Sambursky lectures on Ancient Greece
7.07 "707" — Alex Ansky reviews the morning papers
8.05 IDF Morning Newsreel
9.05 Right Now
11.05 Musical Requests — with Shira Gera
12.05 Israeli Summer — with Eli Yisraeli
14.05 Two Hours — music, anecdotes and interviews
16.05 Four the Afternoon — Hebrew songs
17.05 IDF Evening Newsreel
18.05 Foreign Affairs Magazine
19.05 Music Today — music magazine
20.05 Foreign Language Hit Parade
21.00 Mabat Newsreel
21.35 University on the Air (repeat)
22.05 Popular songs
23.05 Dreaming in Stone — with writer Haim Be'er and researcher Elhanan Reiser (repeat)
00.05 Night Birds — songs, chat with Eli Moher

THURSDAY



Nahum Goldmann
TV, 21.30

TV

EDUCATIONAL:
9.00 Fistuk's House
9.20 Lulu
9.30 Dominic (part six)
9.55 The Shadow — based on the story by Hans Christian Anderson
10.30 Nature Film — elephants
15.00 Programme for Kindergarteners; Road Safety (repeats)
16.00 This Is It (repeat)
17.00 A New Evening
CHILDREN'S PROGRAMMES:
17.30 Mr. Merlin. Part one of a new series about Merlin the wizard reappearing in the 20th century
18.00 Strawberry Shortcake
ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 Situation
18.45 Invention and Innovations
19.00 Meeting in a Jerusalem Courtyard
19.30 News
HEBREW PROGRAMMES resume at 20.00 with a news roundup
20.03 Match of the Week
20.50 Beauty Sport — tips for hikes and trips
21.00 Mabat Newsreel
21.30 In Memory of Nahum Goldmann — recording of a programme filmed in 1947 with the late Nahum Goldmann and friends
22.30 Valley of the Dolls. Part one of a four-part series based on Jacqueline Susann's bestseller about three young women in show business. Starring Catherine Hicks, Lisa Hartman and Veronica Hamel
23.20 The Bounder. Part 6 of a 7-part comedy series about a released convict. Starring Peter Bowles, George Cole, Rosalind Ayres and Isla Blair
23.45 News
JORDAN TV (unofficial):
17.30 Cartoons 18.00 French Hour 18.30 (JTV 3) The Misadventures of Sheriff Lobo 19.00 News in French 19.30 News in Hebrew 20.00 News in Arabic 20.30 What's Happening 21.10 Second Chance 22.00 News in English 22.15 Movie of the Week

RADIO 1st

Please note that all music programmes are now broadcast in stereo
6.11 Musical Clock
[illegible]
10.05 Mozart: Divertimento, K.334 (Marriner); Verdi: Chorus (Chicago Symphony Orchestra and Choir, Solti)
11.00 Sephardi Traditions
11.30 Education for All
12.05 Alfred Brendel, piano — Schumann: Fantasy in C Major, opus 17; Berg: Sonata No. 1; Bach-Busoni: Chorale-Prelude
13.00 Stage Music — Kodaly: Hary Janos
14.10 Children's programmes
15.25 Talk on *halachic* matters by Chief Rabbi Shlomo Goren
15.55 Notes on a New Book
16.05 First Recording — Elisheva Abt, piano — Mozart: Fantasy in D Minor, K.397; Beethoven: Six Variations; Chopin: 2 Nocturnes; Waltz, op. 69, No. 2; Mendelssohn: Song Without Words, op. 30, No.6
16.40 Speaker's Podium
17.10 Lesson in *Halacha*
17.35 Programmes for Olim
20.35 The Jerusalem Symphony Orchestra, Motti Miron conducting, with Yair Kless, violin — Rossini: Thieving Magpie Overture; Rochberg: Violin Concerto; Beethoven: Symphony No. 2 in D Major, op. 36
23.00 Radio Drama
00.20 Chamber Music — Mendelssohn: Piano Quartet in B Minor, op. 3 (Werner Haas, Berlin Octet)

2nd

6.12 Gymnastics
6.22 Agricultural Broadcasts
6.35 Editorial Review
6.54 Green Light — drivers' corner
7.00 This Morning — news magazine
8.05 Puss in Sandals
9.05 All Shades of the Network — morning magazine
12.05 A Hole in the Net
13.00 Midday — news commentary, music
14.10 Sweet as Honey — presented by Dan Kaner
16.10 Any Questions?
17.10 Magazine
17.25 Of Men and Figures
18.05 Production Line — industrial magazine
18.47 Bible Reading
19.00 Today — people and events in the news
20.10 Between Friday and Saturday (repeat)
21.05 With People (repeat)
22.05 Close to my Heart (repeat)
23.05 That Was Entertainment — light entertainment of the past year (repeat)

Army

6.30 University on the Air — Prof. Joseph Tal talks about Musical Language
7.07 Morning Sounds
8.05 IDF Morning Newsreel
9.05 Right Now
11.05 Musical Requests — with Shira Gera
12.05 Israeli Summer — with Eli Yisraeli
14.05 Two Hours — afternoon magazine
16.05 Four in the Afternoon
17.05 IDF Evening Newsreel
18.05 Economic Magazine
19.05 Music Today — music magazine
20.05 Israeli Hit-Parade
21.00 Mabat Newsreel
21.35 University on the Air (repeat)
23.05 Personal Questions — Ya'akov Agmon interviews Aluf (res.) Amos Horev
00.05 Night Birds — songs, chat with Ronnie Toren

bellady EASY-TO-USE HOME HAIR COLOR
bellady SEVENTEEN NATURAL SHADES
bellady INTENSIVE-COVERS EVEN GRAY HAIR
WELLA

Aims of inquiry

TELEREVIEW/Philip Gillon

THEN SOMETHING happened. What? This is what our psychiatric commission will have to establish.

After scaling the lofty heights to peace to the admiration of the Western world — even the ranks of Egypt did not forbear to cheer — we witnessed a sudden descent into the depths of perilous adventurism, war and defiance of civilized notions. I do not remember the order of events, or everything that happened, but certain adventures and speeches brought us global criticism and ended with our leaders claiming that Hitlerism was threatening us once again.

The things I recall are the bombing of the Iraqi reactor; the hysterical denunciations of German Chancellor Helmut Schmidt and all Germans as Nazis; the sudden annexation application of Israeli law on the Golan Heights; the appointment of a judicial commission to decide who killed Chaim Arlosoroff nearly 50 years ago; the ferocious suppression of the Arabs on the West Bank; the denunciations of French President Francois Mitterrand and all Frenchmen as anti-Semites; the laying waste of Yamit before handing over Sinai to the Egyptians; the invasion of Lebanon and the bombing of Beirut; the seizure of West Beirut; the sending in of the Phalangists to "seek out" terrorists; the brutal manhandling of protesting Israeli Arabs in the Triangle; the hysterical cries of "Blood Libel" in answer to critics.

All these things were seen, over and over again, almost every night on every television screen in the world. Our actions provoked photographs and articles for the front pages. Did people need to be anti-Semites to conclude that there was something wrong with Israel?

The ancients believed that those who wished to destroy He-Green. Nevertheless, I am delighted that Israel Television seems to have discovered her. What about showing us *The Philadelphia Story*, in which Hepburn played Tracy Lord — and then *High Society*, with Grace Kelly in the same part? □

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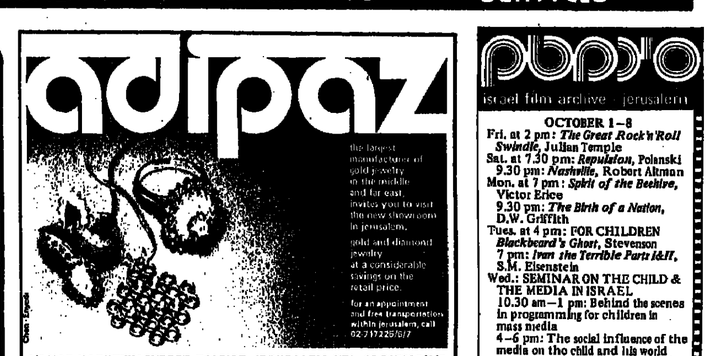

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OCTOBER 1–8
Fri. at 2 pm: *The Great Rock'n'Roll Swindle*, Julian Temple
Sat. at 7.30 pm: *Repulsion*, Polanski
9.30 pm: *Nashville*, Robert Altman
Mon. at 7 pm: *Spirit of the Beehive*, Victor Erice
9.30 pm: *The Birth of a Nation*, D.W. Griffith
Tues. at 4 pm: FOR CHILDREN *Blackboard's Ghost*, Stevenson
7 pm: *Ivan the Terrible Parts I&II*, S.M. Eisenstein
Wed.: SEMINAR ON THE CHILD & THE MEDIA IN ISRAEL
10.30 am–1 pm: Behind the scenes in programming for children in mass media
4–6 pm: The social influence of the media on the child and his world
7–9 pm: Can we educate for a critical awareness in understanding the media?
7 pm: *Alice in the Cities*, Wim Wenders
Thurs. at 7 pm: *Les Violons du Bal*
9.30 pm: *Hearts of the West*
11.30 pm: *Dressed to Kill*
Fri. at 2 pm: *L'Argent de Poche*
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THERE ARE TIMES when I think that we need a medical commission — or, rather, a psychiatric commission, to investigate what is going wrong in Israel. Such a moment came as I heard Minister of Defence Ariel Sharon, when he was being interviewed by Yoram Ronen on Friday night, stressing over and over again that we must unite because the whole world has turned against us.

This reminded me of the man, who, when he was charged with murdering his father and mother, pleaded for mercy on the grounds that he was an orphan.

The same thought that we have to unite to face the nations of the earth was voiced on Tuesday night by Deputy Premier David Levy. In the slow, measured, deliberate tones that once made him the butt of innumerable jests that are nowadays considered to be proof that he thinks deeply, he announced that the position is so bad that we cannot afford to indulge in quarrels.

To my amazement, many people whose opinions I normally respect, have also come up with the same idea, instead of reaching the simple conclusion that we must get rid of the people who have made such an appalling mess of all our affairs — defence, foreign and economic. With all the nonsense talked about blood libels and the need for unity I see a very real danger of the nation following Prime Minister Menachem Begin and Sharon into the paranoiac nightmare in which they live. So let us have a commission to decide whether the persecution of the Jews of which they complain is real or imaginary.

I think it was Dr. Henry Kissinger who noted that even paranoiacs are persecuted: if the entire world has turned anti-Semitic, we should ignore the follies of the indecent who brought us to this terrible pass, and should unite against resurgent Nazidom.

When the Likud came to power in 1977, nobody complained about there being widespread anti-Semitism in the Western world. The reputation of Israel as one of the most democratic of states, committed to the values of equality, freedom and human dignity, stood very high. Admittedly, after the military machine, but few people thought the worse of us for that. We were criticized because of our refusal to vacate the lands occupied in the Six Day War, we were no longer considered to be an Israeli-imped from nuclear development.

Begin became premier, and there were fears that he would plunge the Middle East into the miseries of military adventures. Instead, he met President Anwar Sadat half-way; perhaps because of the influence of the equally adventurous Defence Minister, Ariel Sharon, who screams her head off during orgasm, for all the school to share her delight, and so on.

THIS WOULD seem to be enough for a normal high-school yarn. But this bunch gets no satisfaction out of fooling with each other, exchanging risqué talk, peeping into the girls' shower, or balling in the laundry room.

The valiant new generation needs stronger stuff, so these brave young men leap into their period jalopies (everything happens in the sanctimonious, restrictive Fifties, or is it the early Sixties?) and move to the next town. There stands the pride of the county, a very sleazy joint, furnished with a team of somewhat used-up ladies, who bump their curves energetically on the stage downstairs, and then go one floor up to serve the clients in a closer personal style.

The owner of this establishment bears the glorious name of Porky, and that's exactly what he looks like. Judging by what this movie chooses to show us, he enjoys nothing more than chucking out customers — after he beats them up, of course. And since he is the heavy, disgusting porcine type, dislikable on sight, it is only to be expected that he will make trouble for the pure-blood American youth, just out for some nice clean fun with some nice, dirty prostitutes.

To round out the picture, the sheriff happens to be Mr. Porky's brother, and every time a customer is thrown out, the sheriff is invited to deliver the *coup de grace* and kick him out of the county. Isn't all that very lovely, very instructive, and very clever too?

BUT WAIT, this is just the foundation for the masterly construction known as the script. In true-blue American fashion, the kids cannot let violence go unavenged, so they start a private war of their own, its aim being to show the Pork that nobody can beat them at destructiveness. If he is thrilled every time one of his victims is punched and maimed, and if he is delighted by the sight of their damaged cars, he is an innocent compared to them. For once these lusty youngsters get started, nothing is left standing. You, as the audience, are invited to join in the fun, first on one side, then on the other, with every act of barbarism supposed to add more fuel to the general merriment. And of course there is nothing as funny as the big climax, with a whole building collapsing on its inhabitants, and bridges being dynamited. The ease with which all this violence is accomplished, and the fact that it is supposed to be hilarious, is alarming, especially if it bears a relation to any conceivable American way of life.

TO ADD insult to injury, the law joins in this gleeful orgy, cooperating with the teeny vigilante action as if a were nothing more than a practical joke. As for racism and social consciousness, there is one new student in the high school. He is nice, clever and also very crafty and very good at basketball. The trouble is that he is a Jew, and one of the gang simply can't stand Jews. Being basically decent, he will get rid of his prejudices before the movie is over. And why? Because the nice Jewish boy is a past master at the art of self-defence, he drives an expensive sports car, and he has the most destructive mind of them all. It is he who engineers the final raid on Porky and his goons, arranging to tear apart (literally) everything in sight.

Is this the new image of the Jewish people, one wonders.

DEFINITELY less offensive, but not much more sophisticated, is *Grease 2*. As the title indicates, this is supposed to exploit the considerable success of the first nostalgia trip into high-school silliness of the early Sixties, adorned with the humour, musical style and fashion of the period.

But unlike the first, *Grease 2* lacks star power. There is no John Travolta here, fresh from his smash hit *Saturday Night Fever* and no Olivia Newton-John sensation, the thrush from down under for the first time on screen. They both passed this one, and the replacements (Maxwell Caulfield and Michelle Pfeiffer) are hardly sufficient.

The plot, such as it is, uses most of the ideas of the original, just twisting them around a little bit, for comfort. Instead of the new girl in senior year, there's a new boy. He doesn't come from Australia this time, but from England, and as such, he is a specialist in everything Shakespeare ever wrote, not to mention all the other subjects in which the use of the English language is required. Of course, he looks pretty square to the hip, greasy crowd who rule the school, and since he lays his eyes on one girl belonging to this team, he has no choice but to prove himself worthier than all of them, in their own kind of bragging flippancy. To put some musical spice on it, the school prepares a singing contest, and just for fun, there are musical soliloquies of each protagonist at crucial points in the plot.

Cinematically, one could consider *Grease 2* as more advanced than the previous effort. It is more openly choreographed, with some slight, not very imaginative nods, to Jerome Robbins' approach in the opening of *West Side Story*. It moves much faster (without getting anywhere), and the dialogue is overstuffed with double-entendre witticisms (such as the constant use of "balling") of the juvenile kind. There is a sort of tribute here to *Rebel without a Cause*, some tricky photography of the kind used in karate films and a surrealist sequence straight from a motorcycle purgatory.

Yet, all this is hardly enough to dissimulate the ineptitude of the script, the silliness of the plot or the loose threads that are never taken up, after being introduced. After all, who needs Tab Hunter and Connie Stevens, those two teen idols of yesteryear grown old, if nothing is done with them?

Since *Grease 2* has been less than a raging success in America, there is ground to believe we won't have a *Grease 3*. At least, let's hope so. □

All these things were seen, over and over again, almost every night on every television screen in the world. Our actions provoked photographs and articles for the front pages. Did people need to be anti-Semites to conclude that there was something wrong with Israel?

The ancients believed that those who wished to destroy He-Green. Nevertheless, I am delighted that Israel Television seems to have discovered her. What about showing us *The Philadelphia Story*, in which Hepburn played Tracy Lord — and then *High Society*, with Grace Kelly in the same part? □

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this week at the israel museum jerusalem

EXHIBITIONS

Permanent Collections of Judaica, Art and Archaeology
Old Gods and Young Heroes — The Portman Collection of Maya ceramics
Plants — Israeli products
Touch — an exhibition for children at the Youth Wing.
James Turrell — an exhibition specially created for the Billy Rose Pavilion by James Turrell, a West Coast artist who has done pioneering installations which use light and space to explore the nature of illusory perceptions
Here and Now — a large exhibition of Israeli art, investigating recent trends

SPECIAL EXHIBITS

Throne legs cast in bronze — from the Samaria region, 6th–4th century BCE
Gifts to the Ellihu Dobkin Pavilion for Ancient Glass — unique and rare glass vessels of the Roman-Byzantine periods donated by Sarah and Yankov Salomon. A group of glass vessels from the Nahum Gidmon Collection
Isel Trumkin: Destruction of an olive tree — environmental assemblages, sculpted around three olive trees in the Billy Rose Garden
Torah ark curtain — Germany, 1726. Gift in memory of Asher and Katharina Hirschman
Judith Angel, courtesy of the grandchildren, London 1982

EVENTS

Tuesday, October 5 at 18.00 & 20.30
"THE STING" (USA, 1973)
Dir.: George Roy Hill, with Paul Newman and Robert Redford

FILM

Sun., Oct. 3; Mon., Oct. 4; Tues., Oct. 5; at 10.30 & 18.30.
"CHARLOTTE'S WEB"
Music and words by the Sherman Bros. ("Mary Poppins")
Wed., Oct. 6; Thurs., Oct. 7 at 10.30 & 18.30; Fri., Oct. 8 at 10.30
"BILBI" (in Hebrew)

CHILDREN'S FILM

Sun., Oct. 3; Mon., Oct. 4; Tues., Oct. 5; at 10.30 & 18.30.
"CHARLOTTE'S WEB"
Music and words by the Sherman Bros. ("Mary Poppins")
Holidays 10–14
Fri. & Sat. 10–14

VISITING HOURS:

ISRAEL MUSEUM: Sun., Mon., Wed., Thurs. 10–17; Tues. 16–22; Fri. & Sat. 10–14
SHRINE OF THE BOOK: Sun., Mon., Wed., Thurs. 10–17; Tues. 10–22; Fri. & Sat. 10–14
BILLY ROSE SCULPTURE GARDEN: Sun.–Thurs. 10–sunset; Fri., Sat. &
ROCKEFELLER MUSEUM: Sun.–Thurs. 10–17; Fri. & Sat. 10–14
GRAPHICS STUDY ROOM: Sun., Mon., Wed., Thurs. 11–13; Tues. 16–20
LIBRARY: Sun., Mon., Wed., Thurs. 10–17; Tues. 16–20
TICKETS FOR SATURDAY: buy in advance at the Museum, major hotels, and ticket agencies.

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Invitation to Venice

DANCE/Dora Sowden

THE Israel Ballet has been invited to appear at the Venice Biennale from January 10 to 16. The company will present *Swan Lake Act II*, with guest stars Alexander Godunov and Lisa de Ribere, and other works including *Giselle Act II*. Balanchine's *Serenade* and Berta Yampolsky's *Introduction to Ballet* and *Untitled*. It will go on to tour major Italian cities.

Godunov was in Israel about two years ago when he appeared with Eva Evdokimova and the Israel Ballet and went on with them to the Athens Festival.

De Ribere, at one time a leading dancer of Balanchine's New York City Ballet, is now a soloist of the American Ballet Theatre directed by Baryshnikov. *Dance Magazine* has described her as "a ballerina of exceptional musicality and beautiful line."

There are no plans at the moment for these two leads to come to Israel, but the Israel Ballet has announced among its forthcoming attractions "guest artists from abroad." Meanwhile, members of the company like Marcia Sussman have shown that they can fill leading roles with credit.

Sussman, who was born in Miami 22 years ago, recently married an Israeli. She came to Israel for one season five years ago and stayed. She has danced here in principal roles such as Giselle. "In America I would never have had such opportunities," she has said.

Co-directors Hillel Markman and Berta Yampolsky are opening their new school in North Tel Aviv shortly. It will be part of the Israel Ballet Centre.

On October 7, the company will give a performance "for the family" at the Jerusalem Theatre at 4.30 p.m. The programme will include Lichine's famous *Graduation Ball*.

The Israel Ballet today has a complement of about 30 dancers. Its standards and standing have improved enormously since it began 15 years ago as the Holon Classical Ballet.

PRIOR to going on tour of the U.S. and Canada, the Batsheva Dance Company came to the Jerusalem Theatre (September 23). The programme included Anna Sokolow's *Les Noces* (The Wedding), which for Jerusalem was a premiere (during the Israel Festival it was staged only in Tel Aviv, apparently because it was too difficult to transport four pianos, six percussionists, solo singers and a chorus).

Though the Stravinsky music this time was taped, the performance looked better. The lighting (by Haim Tchelet) was more of a help here than in the Mann Auditorium, and the costumes (by Yemima Kessler) were thereby enhanced. The dancing showed up more vividly on the Jerusalem Theatre stage. Though the benches for the bride and groom's families and guests could have been better chosen, they did not have to be among spotlight supports (as they were in Tel Aviv). The total effect was beautiful, Sokolow's choreography projecting poetic charm without losing rustic vigour.

Another work which had acquired more polish since first presented by the Batsheva Company was *Issa Mytilkizby*, choreographed by Ofra Doudai and Amir Kolben and danced by them. The "story," without becoming *ballet d'action*, had a clearer drive, and Ahmad Masri's voice and oud accompaniment was as eloquent as before.

Ohad Naharin's *Interim*, notably well danced, seemed to make its point only at the very end, after strenuous sequences, over-elaborate lifts and some ugly attitudes.

The entirely new work was Siki Kol's *Turmoil* (music: Tangerine Dream). I was asked to defer my review until its official presentation and I hereby comply.

PUTTING a little jazz at the end of a performance of miscellanea is always a good idea, as Siki Kol's notions (nothing to do with *Turmoil*) for the nine promising dancers of Batsheva II showed at the Tel Aviv Museum (September 21). The young bodies in these syncopations were fast and easy, which they weren't in parts of the programme.

Best of all, both in design and in the dancing, was *Styles and Images* devised by Nira Paaz and Elida Gera: a series of divertissements which took in Spanish, Scottish, Latin-American, Can-Can, Viennese waltz and even country-and-western. The costuming all came out of a "Pandora's Box" introduced by a minx who rode in on it and started the fun.

This could be a delightful piece as an introduction for young dance audiences — for which it is primarily intended.

Much of the rest of the items, demonstrating dance forms from pre-classical to post-modern, needed a less self-conscious approach from the dancers; but the smoother surface will no doubt come with more performances. Batsheva II is obviously working on the right lines.

In all this, *Passage* (by Ivan Feller-Vaslev) seemed out of context, and indeed at this stage beyond the capacities of the three dancers who worked earnestly. They gave what looked more like a rehearsal than a finished performance. It was nevertheless full of fine ideas, including moments when one of the two male dancers swung the woman about while the other male clung to his back and swung with them. This work is worth polishing. □

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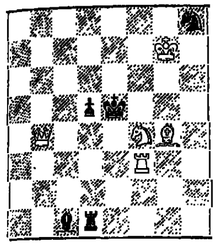

White mates in two (5-5)

SOLUTIONS. Problem No. 3088 (Shinkman) 1.Rd3? Rf5! 2.Qc3 Rf3; 1.Rg3! hg 2.Qc3 and 3.Bb2x; 1.— Kb4 2.Qc3; 1.— Rd5 2.Qf8.

ISRAEL'S OLYMPIC TEAM

THE ISRAEL Chess Federation has announced the composition of the men's and women's teams for the 25th Men's Olympiad and the 10th Women's Olympiad to be held in Lucerne, Switzerland, October 30 to November 17.

Israel champion, IGM Yehuda Gruenfeld, will head the Israel Olympic team. The other players (in order of boards) are: IM Ya'acov Murey; IM Lev Gutman; IM Natan Birnboim; IM Alon Grinfeld; IM Shimon Kagan. First reserve player will be Pavel Sternberg.

The women's team will consist of Ilana Glaz, Lidia Gal, Malka Schwartz, Tamar Golan and Adi Inbar. Israel's top women players, Lube Kristol, Olga Podrazhanskaya and Lea Nudelman, who were on the Israel team which won the world championship in 1976, were not included as a result of a disagreement with the Israel Chess Federation.

BEERSHEBA HEADS FOR SECOND TITLE

BEERSHEBA chess club of the first division, holder of the Israel National Teams' title, is quite close to snatching the title for the second consecutive year after defeating Ramat Gan Hapoel 5-1 in the pre-final round. The "academic" match between Haifa Technion ASA and Tel Aviv University ASA brought the Haifa team a resounding 5-1 victory. Rishon Lezion Feldkleln and Hasharon/Herzliya Hapoel scored 5½-½ against Hadera Hapoel and Rehovot Hapoel respectively. Jerusalem ASA downed Tel Aviv Youth Centre 4-2.

The overall standings before the final round: Beersheba, 33½; Technion, 30; Feldklein, 26; T.A. University, 24½; Jerusalem ASA, 23½; Hasharon/Herzliya, 23; Ramat Gan, 22; Youth Centre, 21½; Rehovot, 19; and Hadera, 16½.

TULUCA INTERZONAL 1982

NUNN SEIRAWAN

1.e4 c6 2.d4 d5 3.e5 Bf5 4.Nc3 h5 5.Be2 e6 6.Bh5 c5 7.Be2 cd4 8.Nb5 Be4 9.f3 Bg6 10.Nd4 Bc5 11.Bb5 Kf8 12.Nge2 a6 13.Ba4 b5 14.Bb3 Nd7 15.Be3 Qc7 16.f4 Ne7 17.0-0 Bh5 18.c3 g5 19.Qe1 Be2 20.Qe2 gf4 21.Bf4 Nc6 22.Rad1 Ke7 23.Kh1! Nc:e5 24.Nc6! Qc6 25.Be5 Ne5 26. Qe5 Qd6 27.Rf7!! Black resigns.

USSR TEAM CHAMPIONSHIP 1982

GUFELD PSAKHIS

1.e4 e5 2.Nf3 Nc6 3.Bb5 a6 4.Ba4 Nf6 5.0-0 Be7 6.Re1 b5 7.Bb3 0-0 8.c3 d6 9.h3 Nb8 10.d5 Nbd7 11.Nbd2 Bb7 12.Bc2 Re8 13.Nf1 Bf8 14.Ng3 c5 15.d5 g6 16.Bg5 h6 17.Be3 Nb6 18.b3 Nh7 19.Qe2! a5 20.a4 b4 21.cb cb 22.Qb5! Ru6 23.Rac1 Nf6 24.Nd2 Re7 24.Bd3 Nbd5!? 26.ed Nd5 27.Be4! Qa8 28.Bd5! Bd5 29.Nde4! Re6 30.Rc7 Bc6 31.Qe2 f5 32.Rc1! Bg7 33.Qc2 Bc8 34.Rc8 Qb7 35.Qc4 d5 36.Qb5 Qf7 37.Nc5 Rab6 38.Ne6! Rb5 39.Ng7 Kg7 40.ab d4 41.Rc1-c7. Black resigns.

DORFMAN VOROTNIKOV

1.c4 c6 2.d4 d5 3.Nf3 e6 4.Qc2 Nf6 5.g3 c5? 6.cd Nd5 7.dc Nc6 8.a3 Qa5 9.Bd2 Qc5 10.Nc3 Bd7 11.b4 Nd4 12.Nd4 Qd4 13.e4 Nb6 14.Be3 Qf6 15.0-0-0 Rc8 16.Bd4 e5 17.Bd6 Qb6 18.Rd7! a5 (18.— Kd7 19.Bh3 Kd8 20.Rd1 Bd6 21.Bc8 Kc8 22.Na4 Qc7 23.Rd6) 19.Rd5 Bb4 20.ab ab 21.Qa4 Kf8 22.Qd7 Rc3 23.Kb2 g6 24.Qd8 Qd8 25.Rd8 Kg7 26.Rh8 Kh8 27.Bc2 f5 28.Rc1. Black resigns.

ENTERTAINING MINIATURE

TISCHBIREK ORTEL

1.d4 e6 2.Nf3 Nf6 3.g3 b6 4.Bg2 Bb7 5.c4 c5 6.d5 ed 7.Nh4 Qc7? 8.Nc3 a6 9.Nd5 Bd5 10.Bf4! d6 (10.— Bg2 11.Bc7 Bh1 12.Bb8! Rb8 13.f3 followed by Kf2). 11.Bd5 Nd5 12.Qd5 Nc6? 13.0-0-0 Rd8 14.Qe4! Be7 15.Nf5 0-0 (or 15.— Kf8 16.Ne7 Ne7 17.Bd6 Rd6 18.Rd6 Qd6 19. Qa8!) 16.Qc6! Black resigns.

MISSED OPPORTUNITIES

White — Kg1; Qg5; Rf2; Nf7; Pa4, g2, h3. (7). Black — Kh7; Qd7; Rb6, Re8; Nb1; Pa7, b2, g6. (8). Black to play.

In the game Black played 1.— Kg8 2.Nh6 Kh7 3.Nf7 Kg8 4.Nh6 Kh7, with a draw. Instead he could win the game with a single move: 1.— Qd4! (Keene-Van der Sterren, London, 1981.)

BRILLIANT TOUCH

White — Kg1; Qh5; Rg3, Rh3; Pc4, f6, h6. (7). Black — Kh8; Qe5; Ra6; Bf8; Pb2, b4, c5, d6, f7. (9).

1.Rg8! Kg8 2.Qg4 Kh7 3.Qg7! Bg7 4.hg Kg6 5.g8Q Kf6 6.Rf3 Ke7 7.Rf7. Black resigns. (Falk-Ostoic, Wiesbaden 1981.)

ENDGAME FINESSE

White — Kh3; Qa8; Be4; Pf5. (4). Black — Kg7; Qg1; Bb3; Pa4, f7, g5. (6). Black to play.

1.— g4 2.Kh4 Qh2! 3.Kg5 (3.Kg4 Bd1 4.Bf3 Qg2) 3.— f6 4.Kg4 Bd1 5.Bf3 Qg2 6.Kh4 Qf2! White resigns. (Borik-Shuba, Dortmund, 1981.) □

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Exhibitions
1. The History of the Jewish Community of Basel.
2. The Jews of San'a — as seen by the researchers Hermann Burchardt and Carl Rathjens.
Events
1. "The Boat is Full" — a film based on a true story of German Jews seeking refuge in Switzerland during the Second World War. Starring: Tina Angel, Curt Bois, Renate Steiger. Director: Markus Imhoof. French, Hebrew subtitles (in conjunction with the exhibition The History of the Jewish Community of Basel).
Bnai Zion Auditorium, Tuesday, October 5 at 8.30 pm
2. "One People — One Culture", a study day in memory of Lt. Yishai Ron. Organized by the Yishai Ron Memorial Foundation, in cooperation with the Ministry of Education and Culture and with the I.D.F. in Hebrew.
Bnai Zion Auditorium, Wednesday, October 6 at 9 am
Exhibition on Tour
1. Lybia: An Extinct Jewish Community — Netanya.
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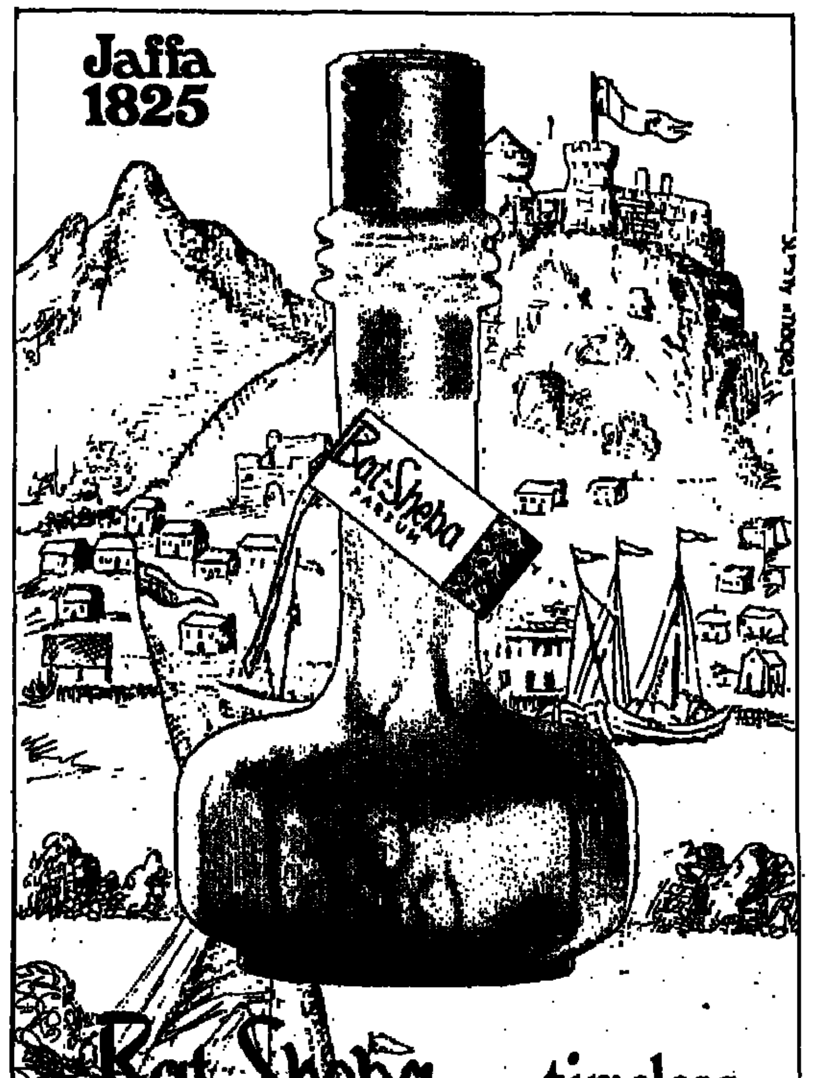

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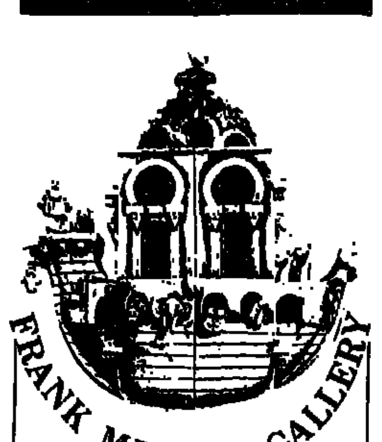

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Literacy tests

BRIDGE
George Levinrew

CARD-READING is usually associated with play of the hand by declarer or in the defence. But "literacy" at the table can also pay off during the bidding, as demonstrated by a brilliant bluff by North in today's first deal.

Deal 1
Vul: E — W

North (D)
♠ ——
♡ Q 10 7 6 4 3
◊ 2
♣ Q J 10 8 5 4

West
♠ K Q 7 6 5 2
♡ ——
◊ K J 9 4
♣ A 9 3

East
♠ A J 9 8 4 3
♡ K J
◊ A 10 8 7
♣ K

South
♠ 10
♡ A 9 8 5 2
◊ Q 6 5 3
♣ 7 6 2

LET US follow North as he "read" all three unseen hands during a recent teams-of-four championship in the U.S. Despite his two six-card suits, he chose not to open the bidding with a pre-emp in ths dealer's seat. Now East bid a spade, South passed, and West called two clubs, the forcing start of a slam exploration. Now North entered the auction with three diamonds, following South's jump to four hearts.

West now decided to wait for developments, giving North a chance to "do his thing." He was sure that his side had no defensive heart trick. To find a trick in clubs or diamonds seemed out of the question. Partner certainly must be short in spades; why else his big heart bid? Surely East-West were on their way to a slam, possibly a grand slam.

North wanted to create the illusion that he had a void in diamonds. So he cue bid six diamonds. Over six spades he then ran to seven hearts and opponents had a choice to double or bid seven spades. In fear of a possible ruff of a diamond by North, West did not dare bid seven spades. So double it was! The contract was set four tricks for 700 points.

What a marvellous bluff was the diamond cue bid. At the replay East — West bid and made seven spades.

Deal 2
Love all

North
♠ A 8 6 5 4
♡ A J 7 6 2
◊ K 5
♣ 8

West (D)
♠ 10 9 3 2
♡ 10
◊ Q 8
♣ K Q J 9 7 3

East
♠ 7
♡ Q 8 3
◊ J 9 7 3
♣ A 10 5 4 2

South
♠ K Q J
♡ K 9 5 4
◊ A 10 6 4 2
♣ 6

The bidding:

West	North	East	South
Pass	1♠	Pass	2◊
3♣	3♡	3 NT	4 NT
Pass	5♡	Pass	6♠
All Pass			

READING the cards often depends on the count. Here counting helped declarer find his way to make his slam contract.

East won the first trick with the club ace and followed with a spade. Declarer took three spade tricks. Then a diamond to his king, and the outstanding trump was pulled. Then a diamond to the ace and the ruff of a diamond helped give a count on the hand. West must have had six clubs for his three-club overcall. He had shown four spades and two diamonds. If he had a singleton heart honor, the slam could be made. Those who do not read carefully would finesse the heart jack and be set. Declarer accordingly won a heart with the ace and then finessed against the "located" queen in the East hand.

Deal 3
Love all

North
♠ A K Q 4 2
♡ K Q 7 5
◊ Q 8 4 2
♣ ——

West
♠ J 7 6
♡ J 9 4 3
◊ 7 6
♣ 10 8 6 5

East
♠ 10 3
♡ 10 6 2
◊ J 10 3
♣ A 9 7 3 2

South (D)
♠ 9 8 5
♡ A 8
◊ A K 9 5
♣ K Q J 4

TWO-WAY Stayman, in response to one no-trump, is a useful convention. On this deal it enabled North — South to reach a grand slam at an American championship team-of-four.

South opened one no-trump, with his 17 high card points. North bid two diamonds forcing to game. South rebid two no-trump denying a four-card major or a five-card minor. North showed his five card suit by bidding three spades.

South wanted to show a maximum hand so with four cards in the suit he bid four diamonds. North cue bid the club void and South cue bid the heart ace.

North now knew that top spades, hearts, and diamonds were accounted for. To add up to his 17 points, North knew that South had to have the heart ace, the diamond ace and king, king-queen of clubs and a jack in one of the four suits. North then bid six diamonds. To compete with might very well happen at the replay it was preferable to play in spades, with three cards in this suit South bid six spades. North decided, now knowing that he had a fit in spades, that he could make 13 tricks. It was safer for ruffing purposes to play in diamonds so he bid seven diamonds. At the replay the contract was only six spades. □

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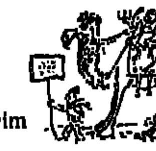

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Tel Aviv
Tel Aviv Museum. Exhibitions: . The Twenties in Israeli Art; City and Art, the Berlin Secession at the Turn of the Century; Dizengoff House, the early years of Tel Aviv Museum; Israeli Art 1960-1980; Seventeenth Century Dutch and Flemish Painting; Eighteenth Century Italian Painting; Impressionism and Post-Impressionism. Twentieth Century Art in Europe and the United States; Archipenko: Early Works (1910-1921); Special Exhibit: David Bomberg (1890-1957).
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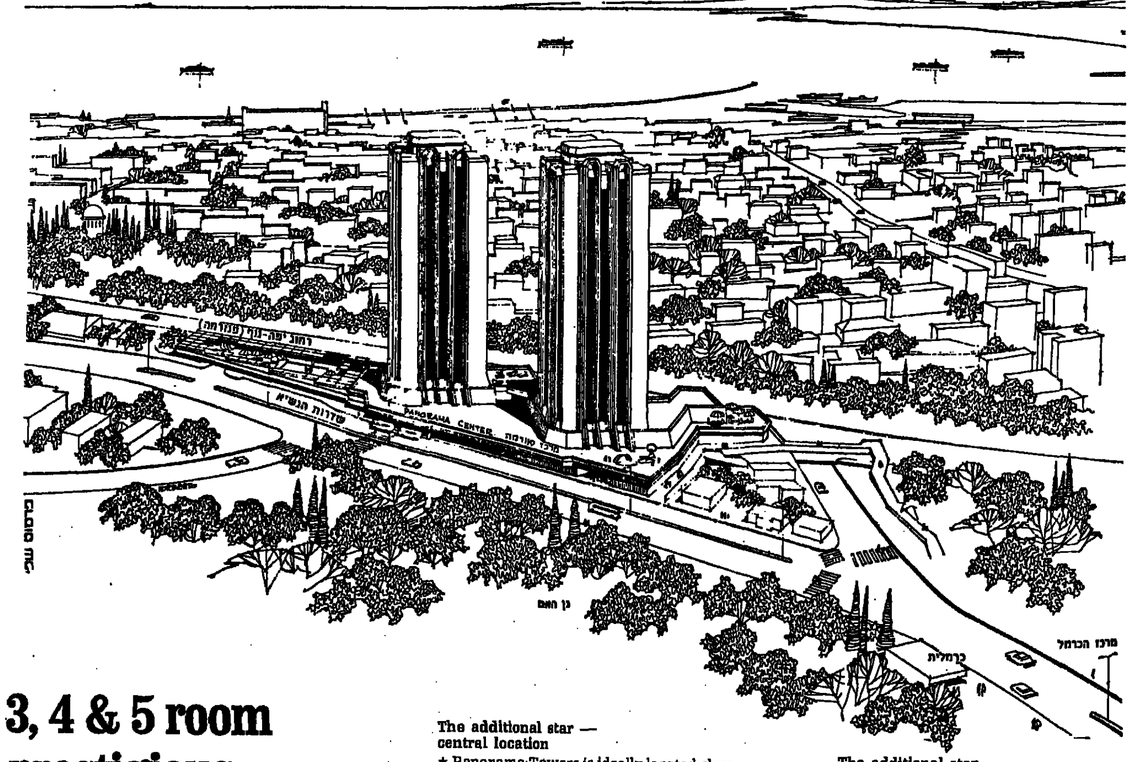

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have the Lebanese done to bring this on themselves?

Not that Dr. A believes that his countrymen are blameless or faultless — far from it. But are they really so much worse than the Europeans and the Americans, who in their living-rooms watch pictures of Lebanese agony?

And now, this massacre of the Palestinians in their camps. There are rumours around the hospital that Major Sa'ad Haddad's men from the south did it with Israeli connivance, and other rumours that the Israelis themselves carried it out. Dr. A doesn't believe either. He believes responsibility probably rests with the Kataeb. It was entirely predictable that the Kataeb would attack the Palestinians after the PLO was expelled and Sheikh Bashir was killed. Given the past, it was predictable, and now that it has happened, it signifies discouragingly that the Lebanese still haven't had their bellyful of blood.

DR. A sighs, smiles and rises to leave his office. He has decided to have a look at some of the patients in the second-class wing of the hospital. As he crosses the street, he winces at the atrocity pictures from the camps splashed across the front page of the *as-Safir* newspaper. Hospital workers and young interns and residents greet him. The young doctors are the apple of his eye. They have done their jobs above and beyond any call of duty. They have worked heroically, really. On August 12, they treated 200 casualties in one hour. Dr. A is intensely proud of the young staff. With such a core of doctors, he sometimes lets himself think, AUH has nothing to worry about.

Inside the hospital, he walks past the nuclear medicine department, closed for months because radio isotopes can't be brought from abroad. Mr. C, one of the administrative staff, greets Dr. A and gives him a brief up-date on the situation. It is a hospital on hold, he says. Of its 410 beds, 280 are occupied, 80 per cent of these by war casualties. Things are under control, but there's no income.

As they arrive in the second-class wing, the two men are welcomed by Dr. B. Here, 30 rooms with 60 beds are all occupied by people who can't pay. They are mostly boys and young men with amputations and burns and in traction. There are also children and old people. It accords with what Dr. A has been given to understand: that some of the casualties are Palestinian and Lebanese fighters, and others civilian bystanders. It's the story of the last seven years.

The wing is rather quiet. The injured are being visited by their families, who don't have much to say to them. At the nurses' desk, a transistor radio tuned low is broadcasting Sheikh Amin's acceptance speech.

Dr. A and Dr. B have a word with several of the patients. They check their charts. There are no special medical problems. The problem is the future — of the hospital, of Beirut, of Lebanon. Mr. C expresses his desire to free these beds for paying patients as soon as possible.

With a semblance of peace, the sick from East Beirut and from Sidon and Tyre will return. Kidney patients from the south will stop going to Israel for dialysis. Maybe even the oil sheikhs will come back to Europe to an Arab environment, and it will be possible to reopen the first-class wing.

"*Inshallah*," says someone. □

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The Berlin Secession at the Turn of the Century. Prints and Drawings from the Collection of Tel Aviv Museum
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A documentary exhibition on the founding of Tel Aviv Museum.

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Gallery Talks (in Hebrew)
At the exhibition The Twenties in Israeli Art, Monday, 4.10, at 11.00 a.m.; Tuesday, 5.10, at 8.00 p.m.; Wednesday, 6.10, at 11.00 a.m.
At the Archipenko Exhibition, Wednesday, 6.10, at 8.00 p.m.

MUSIC
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THEATRE
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THE KING AND THE MOON STORIES (for children aged 5-8). Leonor and the Moon by Loyce Tretcher. The Cow Jumped over the Moon and The King Rascal from Mary Poppins (in Hebrew). In cooperation with the Kav Group and Hakaron Theatre. Tuesday, 5.10, at 5.15 p.m.; Wednesday, 6.10, at 11.00 a.m.

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Monday, 4.10, for children aged 4-6 accompanied by adult; Tuesday, 5.10, for 1st-2nd graders; Wednesday, 6.10, for 3rd, 4th, 5th graders. Number of participants is limited. Tickets in advance at the Museum box office.

Visiting Hours: Sat. 10 a.m.-2 p.m., 7-10 p.m., Sun.-Thurs. 10 a.m.-10 p.m.
Friday closed. Box office: Sun.-Thurs. 10 a.m.-10 p.m.; Friday 10 a.m.-1 p.m.; Sat 7-10 p.m. Art Library:: Sun., Mon., Wed., 10 a.m.-4 p.m.; Tues., Thurs., 10 a.m.-1 p.m., 4-8 p.m. The Graphics Study Room: Tues., Wed., 10 a.m.-1 p.m., or by appointment. Circulating Exhibits (reproductions): Sun.,-Thurs., 10 a.m.-1 p.m., Tues. 10 a.m.-1 p.m., 4-7 p.m.
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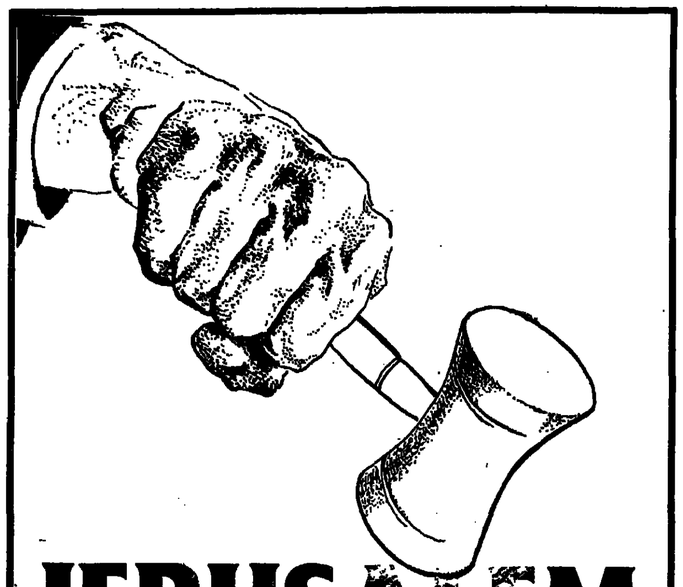


JERUSALEM JUSTICE

ESTHER HECHT spends a day in court on a consumer complaint.

ONE MORNING I put a container of yogurt on the table for my husband's breakfast. I peeled off the foil lid and was about to hand the container to him when I saw a black blob in the whiteness. My husband, a mechanic by calling, guessed that it was machine oil. And I, who had previously discovered pebbles in bread, and steel wool in chocolate bars, decided that for once I would play the good citizen.

It took many phone calls and lengthy explanations to find the right department in the Ministry of Health. But I finally got to Mr. Goldzweig, in a smoke-filled office full of tea-drinking clerks, gave him my testimony and the evidence, and agreed to appear at a trial "in the future." He warned me to be patient, as it might take some time until the case came to court.

Thirteen months later, after I had long given up seeing the manufacturer brought to justice, I was summoned to appear as a witness in the Jerusalem Magistrate's Court of Judge Shofti. The date happened to be two days before Pessah, and one day before an important exam at the university; it turned out to be a morning of discovery.

The magistrate's court, located in a nondescript building in the centre of town, tries offences for which the maximum penalty is three years' imprisonment. Before the judge arrives, the lawyers — all dressed in navy-blue jackets, white shirts, and ties, like so many middle-aged prep-school boys — and their clients, a motley crew, congregate around the door of the judge's chambers. All have been invited to appear at the same time: 8.30 a.m. After about half an hour a clerk announces that the judge has arrived, and the crowd instantly squeezes through the door into a room that can seat only a third of them.

At first I can only see the backs of the standees, but the crowd begins to thin as postponements are sought and granted.

Finally, I spot Judge Shofti. He is around 50, bespectacled, wears a jacket but no tie, and has an efficient, somewhat tough, appearance. The prosecutor is a very young woman whom many clients mistake for a clerk. And then there is the judge's assistant, a law student who takes down in longhand the proceedings of each case, as dictated by the judge. The lawyers sit — patiently, it seems — waiting their turn; they must be used to it. The clients fidget. I am hardly in the mood to hear three hours of tax evasion and similar cases, but I have little alternative, as the order in which the cases are heard is up to the judge.

The first defendant has no lawyer. He is a young Arab mechanic whom the judge addresses in fluent Arabic. The mechanic recites a litany of excuses; he hasn't worked in a year; he doesn't know how to fill out the forms — which, from Judge Shofti's expression, I gather he has heard many times before.

He then asks questions that at first seem irrelevant; "Are you married? How many children do you have? Where do you live? In how many rooms? On how much land? Do you own or rent?"

When he has established the mechanic's financial circumstances, Shofti pronounces sentence (which it later appears is also routine): a IS2,000 fine or three months' imprisonment for each of his six years of failure to file a return. The mechanic is unhappy, claims he has no money, says he has many children to feed. The judge orders the clerk to arrange for the mechanic to pay the fine in instalments.

NEXT IS a Jewish taxi driver, also with no lawyer to represent him, but accompanied by his wife. The routine question of why he has failed to file returns for eight years, elicits the routine reply. But this time it is followed by the remark, "And anyway I have, and always have had, nothing but troubles with this country. I am a man who has been broken by the state."

Judge Shofti's court is the wrong place for unpatriotic declarations.

"Why don't you leave the country?" he responds ironically. "From Lod, from Haifa. Just leave and don't stay here hating the country."

The taxi driver, impervious to the judge's attitude, tries to defend himself, only to get himself into deeper waters.

"In the War of Independence I was wounded in the head." He points to a scar. This is just what the judge has been waiting for.

"In which regiment were you in 1948?"

"I don't remember."

"I remember *my* regimental number. How is it you don't remember yours? It's a sign that you weren't a good member of the regiment. And how were you wounded?"

"In prison. They tortured me."

"Why were you in prison? For failure to report when called up?"

"Yes."

"And why didn't you report?"

Here follows another litany of excuses, and a list of the taxi driver's troubles with the state. No one has ever helped him, not even when he lived for seven years with his wife and three children (one of whom is retarded) in a dark basement apartment.

By this time the judge is so incensed that he orders the taxi driver to stand at the other end of the room, and not to dare come a step nearer, while he pronounces sentence. It is the same as for the previous defendant, except that this time the fine is to be paid immediately, and the student is told to include in the record of the proceedings the explanatory statement, "The defendant has adopted a policy of warfare against the tax authorities."

STILL IRRITATED, Judge Shofti shuffles through the remaining files, and pulls out one.

"Yablonsky. Where's Yablonsky?" he asks.

"Yablotchnik," an attorney corrects him, then asks for a postponement because his client is unwell.

What is the problem? Yablotchnik, an elderly plumber, is unable to keep books. It makes him nervous, depressed, ill.

Judge Shofti: "So you're going to have him declared insane because he can't keep books? There must be a more reasonable solution. Yablonsky, Yablonsky, is he here?"

"Yablotchnik," the lawyer again corrects him, as Yablotchnik rises at the other end of the room. The judge asks him to come closer; Yablotchnik comes and sits down next to his lawyer, opposite the judge.

Yablotchnik is old enough to be the judge's father, but it is Shofti who now adopts a paternal role.

"Yablonsky," ("Yablotchnik," mumbles the lawyer) "why can't you keep books?"

"I don't know, I just can't. Until last year my daughter-in-law kept them for me, but now she has moved away, and I just can't. I've been shown how many times, but I just can't do it."

Shofti smiles, half amused, half compassionate. He rises, takes off his jacket, rolls up his shirt sleeves, and sits down again.

"Yablonsky, I think you can keep books. So I am going to teach you to keep books, and by the time you leave this room you'll know how to do it. Suppose I ask you to repair the toilet in my home. You have to buy 100 shekels worth of parts. Where is your notebook? Here, on this side write, 'Expenses, parts, IS100.' Write it. Now, when you are done I pay you IS200. Write down on the other side, 'Income, IS200.'"

YABLOTCHNIK: "I can't do it. It's been explained to me before. I just can't do it. Believe me, it's not that I don't want to. Look (as if he had known that he would be following a defendant who had not fulfilled his army obligations), here are my medals from the Jewish Brigade, the War of Independence, etc. And here is the photograph of me with my regiment in the War of Independence."

Shofti is sympathetic, but all this is beside the point.

Yablotchnik appeals to him: "I am hounded by the income tax authorities. Every time I come home I'm afraid there will be another letter from them. There are only two things I fear: the angel of death, and the income tax people."

Shofti, still sympathetic, is enjoying this thoroughly, and looks around the room as if to ask everyone to join him in his amusement. Even the prosecutor is grinning.

"Yablonsky, even I cannot free you from your fear of the income tax people. Let us set up an appointment between you and the man who is hounding you. He's not such a bad fellow. Get together over a cup of coffee and work out your problems. In the meantime, do your homework, and report back to me in a month. By then, I expect you to be able to keep books, and if not, I'll explain it all to you again, until you understand."

They shake hands on this. Exit Yablotchnik and his lawyer.

FINALLY, it is time for the Ministry of Health v. Tnuva, and I am on. I have had a chance to look over the testimony I gave 13 months previously, and I am able to tell my tale of the black blob with reasonable accuracy. Somehow Judge Shofti makes it sound even better as he dictates it, phrase by phrase, into the record.

The Tnuva lawyer is slick and eager to trip me up, and as he questions me, I'm glad I decided to go through with the claim.

"You said the spot was machine oil."

"I didn't say it was a spot; I said it was a blob."

"O.K. This blob — how large was it?"

"About a quarter of a teaspoon."

Tnuva (with a snicker): "What kind of a measure is that? Can't you say how big it was in millimetres?"

Me (calmly): "In the kitchen, liquids are often measured in teaspoons."

The judge nods assent, backing me up.

Tnuva: "But you said it was a blob. How can that be liquid?"

"I didn't say it was liquid. It had the viscosity of vaseline."

"And does the lady know what machine oil looks like?" (Male chauvinists should not tangle with me.)

"The lady's husband is a mechanic, and *he* knows what it looks like."

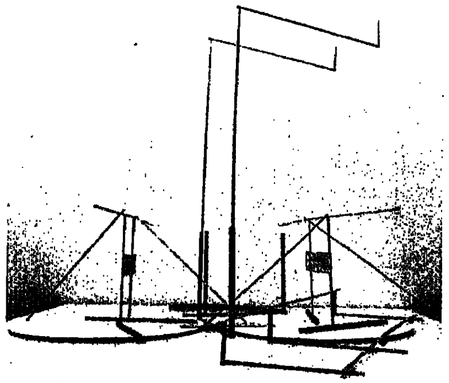
"You said there was another 'blob' at the bottom of the container. Now, we know that the specific gravity of oil is less than that of water, so it is impossible for a blob of machine oil to have been at the bottom of the container."

Here the judge interrupts: "We are not discussing the specific gravity of water; we are discussing the specific gravity of yogurt."

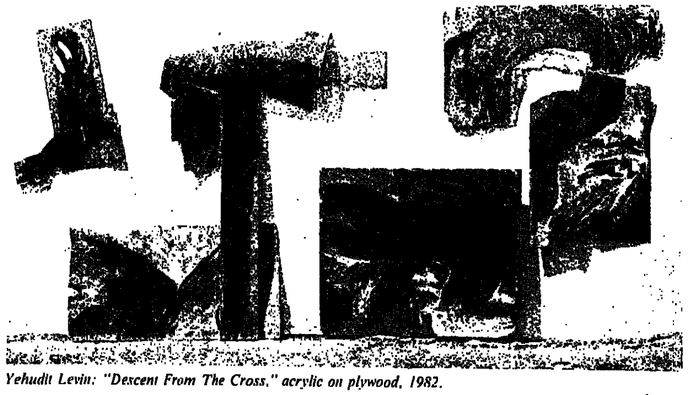
And so it goes, until Judge Shofti says I am finished and can go.

Were I not so pressed for time, I would have stayed to the end. But, as I found out later by phoning the tea-drinking Goldzweig at the Ministry of Health, I didn't miss a thing, because judgment was postponed to a later date.

Eight months after my appearance in court, and 21 months after I first filed my complaint, I was notified by the magistrate's assistant that Tnuva had been fined IS4,000 for my complaint together with another one. □



Nahum Tevet: Model, 1982, for installation at the Israel Museum.



Yehudit Levin: "Descent From The Cross," acrylic on plywood, 1982.

Israel's Documenta

MEIR RONNEN takes a look at 'Here and Now,' the Israel Museum's cross-section of what is going on today in Israel art.

"HERE AND NOW," a cross-section of Israeli art selected by a team of curators at the Israel Museum, is Israel's first Documenta, a more or less deadpan presentation of what is going on in Israeli painting, sculpture, drawing, photography and video today. Initiated by director Martin Weyl over a year ago, it is a bright, pleasantly presented and occasionally stimulating collection, housed in seven different sections of the Museum; but it has been remarkably upstaged by Gideon Ofrat's series of eight mini-exhibitions reviewing contemporary developments, seen earlier this year at the Jerusalem Artists House. Ofrat, privately and singlehanded, beat the entire Museum team to the punch. What "Here and Now" offers is more of much the same but of generally higher standard and wider scope; and the opportunity of taking it all in at one visit. The photography and video add an additional dimension. Some 50 artists and photographers are represented.

Further — and this is not the curators' fault — there are no surprises for the inveterate gallery-goer: all the participants, both veterans and the younger generation, are showing — in essence at least — what they have shown before, in some cases what they have been doing for the last year or two, in others what they have been essentially doing for the last five years or even a decade. It's difficult to grasp, for instance, why works by veteran Aviva Uri should be included and not the recent experiments by veteran Michael Gross. In any case the curators (Zalmona, Spitzer, Perry-Lehman, Perez, with Zalmona as team leader beg off completeness by latching onto the idea of a "cross-section."

This also begs off what Ofrat was able to achieve with his successive thematic presentations, which tried to give us an idea of different aspects of Israeli post-modernism, including all the facets of "wild painting" (popularly referred to as neo-expressionism, for want of a better label) as well as installations that were conceptual and otherwise strongly connected to the local political and physical-historical landscape.

The lack (in general) of local overtones is a striking characteristic of "Here and Now"; by contrast, the recent "Borders" exhibition at the Israel Museum was replete with intrinsically Israeli obsessions. "Here and Now" for the most part, could be set down in Dusseldorf or New York and not look at all out of place.

Does this indicate a change of heart or approach? Not necessarily. Selectors are notoriously selective; the results are equally subjective. What the curators seemed to have done here is to have simply shopped around for the latest works of interest and quality, an eclectic approach adopted at this year's Documenta in Kassel. And it just so happens that painting — the "new" painting — dominates the art scene here just as it does abroad. And, as in Europe and America, Israeli painters are more concerned with ringing new changes on old art historical themes and approaches than they are in dealing with local philosophical-political problems. Occasional references to geo-political considerations in this show are subservient to the artist's interest in the methodology of his work.

ONE IS ALSO struck by the fact that the "drawing" in this show isn't drawing at all, but painting on paper, even where the subject matter is figurative or the method calligraphic. Drawing stood in the forefront of the Israeli avant garde throughout the Seventies, heralded by this museum's milestone "Beyond Drawing" show (1974) which was chock full of original and innovative works that helped redefine drawing as a term. By contrast, "Here and Now," while chock full of impressively well done and often interesting painting, is not really innovative at all.

Drawing is also the basis of many works lumped here by the curators in the painting and sculpture section, for purposes of catalogue discussion as well as display. What are **Serge Spitzer's** huge paper-and-metal assemblages if not magnificent sheet drawings? Many other participants from **Tamar Getter** on, also use line as a basis for composition. Faced with so many contradictions, the curators might have done better to leave the term "drawing" out of the show altogether, despite the fact that so many works depend on it.

IN HIS wide-ranging catalogue introduction, Igal Zalmona posits the recent "crisis" of modernism, in which every new development, no matter how "far out," is immediately commercialized and then just as swiftly institutionalized. He also correctly points out that most post-modernist art is concerned with painting rather than sculpture, even though many artists, here and elsewhere, make painted sculptures. What's chiefly clear, however, is that New Horizons lyricism, Minimalism, Colour-field painting and Conceptual Art have taken a back seat; and that there is no curatorial (and very little other) interest or challenge in hyper or any other kind of realism. If there is any current challenge in art, it is in making something out of art itself.

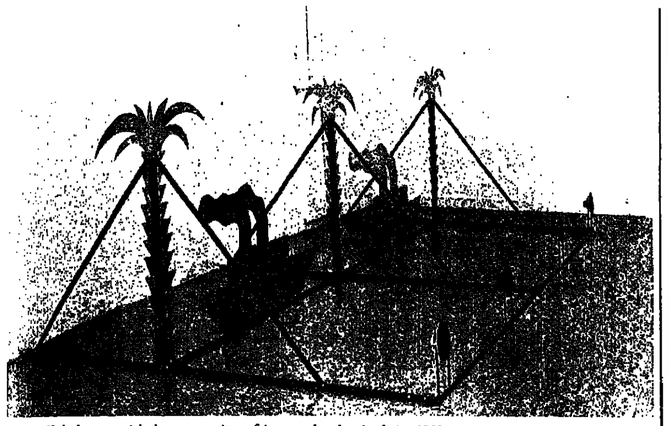
Consider also the curatorial pitfall of taking everything the artist says about his work literally — or even too seriously. Curators work with what there is and when they show someone, they do their best to "explain" him; and they rarely do so critically. Today's curators fall into the role of PR persons and into a sort of Catch 22: the more seriously they take an artist the more justified they appear to be in having picked him (or her). Thus the catalogue of this show, though thoughtful and informed throughout (it is written in sections by all the curators) descends to blather in the case of several artists whose work is boringly pretentious or simply badly done.

SOME OF THE highlights of the show are the large painted-over screen reproductions of old masters by **Osvaldo Romberg** (his smaller ones are not so carefully considered); and the huge monochrome paintings-cum-drawings by **Serge Spitzer** which spin off along attached metal rods. Also effective are the painted constructions of **Benni Efrat** (New York), one a composition of painted relief combined with thrown shadow, the other a variation on his now over-familiar idea of combining a film of him painting with the reality of how the painting mixes with the object on which it is projected; the object here being a minimalist painted construction most of which has only an arbitrary compositional relationship with the part that combines with the film.

The major sculptural presence is highly obtrusive works in hewn and painted wood by **Michael Gitlin** (leading Zalmona to define them as "Baroque"), but they lack the immediately graspable logic of his earlier works that relied on making a new whole out of a form sundered by an axe. Gitlin, previously austerely artful, is in danger of becoming merely arty.

The Gitlins in the large Spertus Gallery are backed by a gigantic stick-figure installation by **Nahum Tevet** but it is basically no different or more interesting than his other installations seen elsewhere of late; the parameters don't bear repetition. An even more fruitless exercise in the flogging of a long dead horse is the conceptual installation relating to **Zvi Goldstein's** by now over-familiar manifesto about the conversion of the Third World into a cultural alternative: the non-sculptural objects he has taken such great pains to build are evidently supposed to offer an alternative materialist interpretation, or to somehow back up the written word.

Gabi Klasmer: "Tashtit," 1982, painted in industrial paints on smooth card (from "Here and Now" at the Israel Museum).



Doron Yahalom: untitled construction of iron and galvanised tin, 1982.

Israel's Documenta

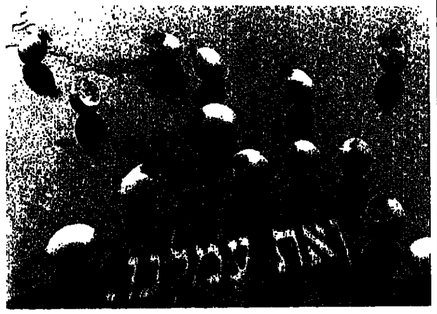
Israeli post-modernism already has its own establishment: Neustein, Cohen-Gan, Gershuni and Kadishman, all of whom, on present showing here, get better and better at what they are doing, without having anything of any import to say. Counting Kadishman's sheep may eventually put us to sleep.

The younger generation offer paintings and images that make an impact, a number of them exploring the relation between the two and three-dimensional, in painted constructions or petrified painted textiles. Notable are a group of young women, including **Miriam Neiger, Ethi Shaley, Yehudit Levin, Hanita Lindenberg, Lidia Dona, Teresa Gejer** and **Mira Herut.**

Especially impressive are the paintings on paper by **Gabi Klasmer** (currently exhibiting at Jerusalem's Gallery Gimel), which are replete with formal and emotional images of real power. Other coming young men (many of them also seen this year at the Ofrat shows or at the Sara Gilai Gallery) are **David Reeb, Yoram Merose, David Ben Aml, Enosh Ben Zvi,** and **Doron Yahalom.** Bringing up the rear with vestiges of minimalism are sculptor **Moshe Muller** and painter **Shuki Borokovsky.**

In a class by itself is an extraordinary table-top assemblage by **Bianka Eshel-Gershuni,** something between a fetish and a tableau by **Kienholz,** a face embedded in a conscious evocation of the horrors of the unconscious.

THE PHOTOGRAPHY section forms a large part of this show. For those who still doubt its place as an independent art medium, curator



Gerard Allon: "The Ten Plagues of Egypt," from his photo series.

Miriam Neiger: Untitled, 1982, drawing in pencil and spray paints, at the Israel Museum.

Nissan Perez offers a phrase from William S. Ivins: "What makes a medium artistically important is not any quality of the medium itself but the qualities of mind and hand that its users bring to it." Visitors to this show can make up their minds for themselves, for the photography here is not of a "problematic" nature. Much of it is based on the compositional and other artistic premises of painting. All of it is readily accessible, perhaps happily so after one has visited the other sections. Some of it is also humdrum.

All of the 14 photographers, **David Maestro, Dalia Amotz, Daniel Weingrod, Ella Onne, Hanan Laskin, Simcha Shirman, Igael Shemtov, Ronit Shani, Judy Orgel Lester, Oded Yedaya, Boaz Tal, Avi Ganor, Gerard Allon, Nell Folberg,** are nothing if not professional. They are recorders, romantics, poets, even symbolists. There are many marvellous and moving photographs on show but I can't help but make special mention here of the remarkable, indeed magnificent colour photographs of Sinai by Nell Folberg. They seem more than mere copies of the landscape but almost reconstructions in nature's image. Folberg studied with Ansel Adams and I think Adams could not find a more worthy follower. Folberg has perhaps gone a step past his great master by bringing a new dimension of colour control to his printing: there is complete harmony of "palette" within each work.

The video section speaks to me less but there are those who are addicted to the various aspects of video performance art, surrealist, symbolist or abstract. Adjoining the performances by Motti Mizrahi is a video illusionist installation by **Buky Schwarz,** a forest of trunks and mirrors that coalesces into a patch of colour through which the visitor can walk.

ON LEAVING the Museum it occurred to me that the "crisis" of modernism may have something to do with a form of inflation: the world is filling up with artists who are nearly first-rate — but not quite. □

Yemin Moshe and Arts and Crafts Lane (Hutzot Hayotzer)

SUCCOT CALENDAR

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Open House—Yemin Moshe Exhibitions

You are invited to visit the exhibitions of Yemin Moshe artists, during Succot, October 2-9

Opening hours:
Friday and eve of festival — 10.00 a.m.-1.00 p.m.
Intermediate days of Succot — 11.00 a.m.-1.00 p.m. 4.00-10.00 p.m.

Music in Arts and Crafts Lane (Hutzot Hayotzer)

Sunday, Oct. 3, 4.00 p.m.
Israel Quartet: Yigal Tuneh, Raphael Markus, Ze'ev Steinberg, Jacob Menze
Tuesday, Oct. 5, 4.00 p.m.
Capital Brass Quintet: Kenneth Cox, Richard Berlin, David Dotin, Andrew Jacobs, Dan Yohannes

The public is invited to visit the workshops of the artists in Arts and Crafts Lane during the intermediate days of Succot, daily 10.00 a.m.-5.00 p.m.; Friday 10.00 a.m.-2.00 p.m.

Special thanks are extended to friends whose contributions made these concerts possible: Mark, Simon and Peter Astaire, Lilian and Victor Hochhauser, Thea and Soffi Klein, Daniel Kropf — in honour of his mother, Mrs. Hella Kropf, Barbara and Morton Mandel, Mrs. Emma Schaver, Carol and Stanley Simmonds — Bonds Street Music Ltd., Henriette, Jane M. and Jerome L. Stern, Joy Ungerleider-Mayerson and Philip Mayerson, and Mrs. Zmira Zilkha.

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SALOME
Sun., Oct. 3; Mon., Oct. 4

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Comedy
Tue., Oct. 5; Wed., Oct. 6

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Unlovely qualities

HANNAH ARENDT: For Love of the World, by Elisabeth Young-Bruehl, Yale University Press. 563 pp. No price stated.

E.J. Epstein

AUTHORIZED biographies throw a fuzzy, flattering light on their subjects. This biography of Hannah Arendt by one of her students is almost as good as authorized. Elisabeth Young-Bruehl means her teacher to appear attractive — a brave and intelligent woman who lived an interesting and useful life, a cool, compassionate, important thinker, a woman who loved the world in spite of everything and whom the reader is supposed to find not only admirable but lovable.

The trouble is that Arendt had some unlovely qualities. Often in her books and articles, bitterness, contempt and sarcasm broke through. This should alert both a reader and a biographer, but it shouldn't put them off or be astonishing. For one thing, Arendt came of age in Germany during the brilliant and sarcastic era known as the Weimar Republic. Then she drank the cup of exile together with thousands of other intellectuals, most of them Jews like herself. Few of the German-Jewish refugee intellectuals became as well-known, but their life histories were all more or less conducive to bitterness. Perhaps Arendt's story was more conducive than most, for her greatest love was a most curious thing. Her affair with her teacher, the philosopher and Nazi Martin Heidegger, seems to have lasted in one form or another to the end of Arendt's days.

If Young-Bruehl's biography were completely authorized, these aspects and facts would have been left out entirely. As it is, they are noticed, but mainly in passing. Little effort is made to get to the root.

"When Arendt wrote in her undiplomatic, ironic style," Young-Bruehl says in connection with some of Arendt's anti-Zionist articles, "her readers clearly divided into those who were offended and those who were not, those who identified with the targets of her criticism and those who did not. Perhaps more than any other mode of discourse, irony prompts those who are outraged to seek biographical explanations; the emotional distancing it seems to imply is often attributed to some character fault or personal trauma."

That is almost all that Young-Bruehl has to say on the subject. Dropping it, she implies that it's not worth thinking about. The only other place in her 500-page work where she picks it up again is where she considers the book which outraged many people, especially Jews, and made Arendt famous or notorious.

The book, *Eichmann in Jerusalem*, had declarative lines in it like, "If the Jewish people had really been unorganized and leaderless, there would have been chaos and plenty of misery but the total number of victims would hardly have been between four-and-a-half and six million people." It had other lines like, "Adolf Eichmann went to the gallows with great dignity." Arendt made terrible accusations and judgements against the European Jewish leaders, and in the same breath permitted herself to be ironical about the man in the dock, who according to her book's subtitle typified "the banality of evil."

THE EICHMANN BOOK caused an outcry because of what it said, how it said it, and where it was first published. The Jews cooperated in their own destruction, it said. Not only did they go to be murdered without resisting, but their leaders actually made it easier for their murderers. Where other writers might have attempted to appreciate and convey the impossible, the uniquely impossible dilemma the Jewish leaders had found themselves in, Arendt told a part of the truth and on the basis of that passed judgment. She judged Eichmann, too, yet he emerged looking more like a clown that a criminal. The style of what she called her "report" was marred by patches of sarcasm. And all this was first published in *The New Yorker*, spread out where non-Jews could snicker over it.

Discussing the Eichmann book and its reception, Young-Bruehl briefly shines a somewhat stronger light on her teacher. "Arendt's book," she says, "did lend itself to misinterpretation more than any other she wrote: its conclusions were shocking, it contained numerous small errors of fact, it was often ironic in style and imperious in tone, and some of its most controversial passages were peculiarly insensitive... Her generalizations were, many felt, too sweeping; in the face of excruciating moral dilemmas sympathy was as important as frank acknowledgement of wrong-doing."

However, to say this doesn't call into question the value of the book for Young-Bruehl. Finally she assesses *Eichmann in Jerusalem* as a piece of historical research, and in this respect — stylistic lapses and small errors of fact notwithstanding — she decides it was truthful and ground-breaking. She doesn't mention the serious criticisms aimed at Arendt the historian. She doesn't note what some of Arendt's critics did, that in Russia, where there had been no Jewish organization or leadership for more than twenty years, the SS murdered the Jews in the territory occupied by the German army as efficiently as in Poland. Where does this not-so-small error of fact leave Arendt's most terrible and sweeping generalization?

And although her biographer can also write, "Hannah Arendt's account of the [Eichmann] trial had deep sources in her past life and thought," Young-Bruehl doesn't take the chance explicitly to link both the style of the writing and the ideas it pushes with her subject's past. To have done so would have been to flirt with "biographical explanations."

ELSEWHERE in this long biography, there are scattered bits of evidence which are enough to make a reader wonder, if not yet sufficient for him to draw conclusions as to the relation between Arendt's ideas, style and past. It comes out that Arendt, long before the Holocaust, believed that the Jews everywhere deserved better leaders. All the leaders, in her eyes, were unworthy of their flock. Only Judah Magnes, trying to stop the Jewish state from coming into being in 1948, won her respect and backing, and Magnes by then was more a pariah than a leader. Arendt liked Jewish pariahs most of all and had little use for Zionism.

Although she had a job with Youth Aliya in Paris from 1933 to 1941, and although it was this job and the connections she made in it that saved her life, enabling her and her husband to get a ticket and a visa to New York, she followed this up by writing, not only against Zionism, but against Israel, its leadership, and its ways of life. Before the Eichmann trial started, she was convinced that Ben-Gurion, its producer, had in mind an ideological show and cover-up. Everything about Israel repelled her, including Ben-Gurion's dealings with Adenauer. She chose to spend her post-war vacation and sabbatical time abroad as an American citizen in Italy, Greece, Switzerland and West Germany rather than here.

WHEN ARENDT returned to Germany, she sought out Heidegger. She may have had an inkling of why, but her biographer hasn't, and a reader can only speculate. The Arendt-Heidegger affair, which might have been the heart of an unblinking biography, is too much for Young-Bruehl to cope with. On the one hand, she writes that before 1933 Arendt had "freed herself from Martin Heidegger's spell." On the other hand, she writes that "Arendt remained loyal [to Heidegger], even though she had to break off their relationship when he entered the Nazi party. For seventeen years, she had no communication with him. But when she did meet him again, after the war, she was able to forgive him much for his poetry."

Which illuminates and explains almost nothing. It just suggests, inadvertently, that Hannah Arendt, certainly a brilliant woman, was as complicated and confused as many of the rest of us. □

Personal preference

THE ARCHEOLOGY OF THE LAND OF ISRAEL by Y. Aharoni. Philadelphia. The Westminster Press. 344 pp. Price not stated.

Magen Broshi

ISRAEL IS probably the most excavated country in the world and it is small wonder that there are quite a number of handbooks and survey-volumes on Palestinian archeology. As a matter of fact, one might even have expected this dynamic field of research to have produced more books of that nature.

The last of those books is Aharoni's, an English translation of the Hebrew original published posthumously in 1978.

Aharoni (1919-1976) was one of Israel's foremost archeologists and his achievements are equalled by few. He contributed in several fields — in excavations at Ramat Rachel, The Judean desert caves along Nahal Horev, Arad, Lachish and Beersheba; in surveys both in the Upper Galilee and the Negev and in education. He founded the Tel Aviv University's Institute of Archeology and left behind dozens of disciples.

This is a highly personal book, both in the choice of topics discussed and in the interpretation of the data. Aharoni wrote mainly on the things that interested him and interpreted them the way he saw them. Different interpretations are seldom mentioned. The chapter on prehistory, for instance, is extremely short and quite dated. For comparison it is worth looking to the excellent chapters by Opher Bar-Yosef in the recently published first volume of the *The History of Eretz Yisrael*.

By contrast, Israelite Period I is dealt with at relatively great length. These two centuries take up 38 pages as compared to the 25 pages devoted to one million years of prehistory.

Certainly no one should expect that strict proportion should be kept, but this case is grossly disproportionate, and such cases abound.

Aharoni's method is the presentation of a clear-cut picture — usually without a reference to the complexity of the problems or to the views of scholars holding different opinions. This makes the reading easy indeed, but at the cost of over-simplification.

AS A matter of fact, practically all the books of this genre are personal. The book that preceded Aharoni in the line, Kathleen Kenyon's *Archeology in the Holy Land* published in 1960 is a model of a personal book. There was a time when such a book, *Albright's Archeology of Palestine* posed no problems — for Albright was not just representing the consensus, 35 years ago Albright was virtually Palestinian archeology itself.

Yet this is an important book. No one interested in the history of this country can afford not to consult the summing-up of a lifetime's work of one of the most prolific and original of Palestinian archeologists.

A propos Palestinian archeology, this brings to mind the title of the book reviewed. The title (and this is one of the most edifying I came across ever) raises two problems.

First, the name of the country. Albright called the country Palestine, as many generations of scholars have done before him, but lately that name has been contaminated by political confrontations.

Kenyon, by no mean an ardent Zionist nor yet a Palestinian baiter, avoided the name Palestine and used for the title of her book the problematic Holy Land though what was so holy about Chalcolithic Palestine is to be questioned.

This appellation has several drawbacks, not the least of which is that you cannot construct an adjective out of it.

The Land of Israel, Aharoni's choice, is the only name proper in Hebrew but it sounds quite clumsy in other languages, especially in the context of the Canaanite Period.

The second point, problematic as well, is the chronological scope of the book. The book ends with the year 587 BCE — it does not deal at all with archeology of the last 2400 years. Its proper title should be 'The Archeology of the Canaanite and Israelite Periods (in Palestine, the Holy Land or the Land of Israel)'. Kenyon's book also has the same time limit.

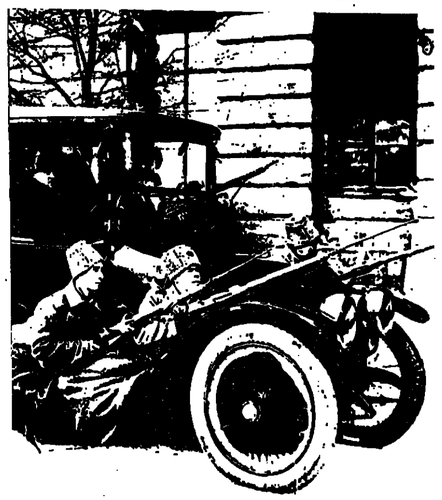
Here is to be seen one of the characteristics of Palestinian archeology — its strong predilection towards biblical (or more accurately Old Testament) archeology, with the relative neglect of later periods.

C.C. McCown in his *The Ladder of Progress in Palestine* which, after 40 years, is still one of the finest introductions to Palestinian archeology, relates an instructive anecdote.

While he was paying a visit to Sir Flinders Petrie, the founding father of modern archeology in the Near East, at his dig in Sheikh Zuweid, McCown inquired as to what they were digging lately. "With an eye that twinkled in appreciation of my interest in later periods, Sir Flinders told me that they had to dig through a mass of 'Hellenistic rubbish'."

The excellent translation of the book was done by Prof. Anson Rainey, who has been both Aharoni's disciple and colleague. Rainey, himself a distinguished scholar, has produced an English version with lucid prose and accurate rendition of even the slightest details. □

Great ironic law



THE MYTH OF THE NATION AND THE VISION OF REVOLUTION by J. L. Talmon. London: Secker and Warburg, and Berkeley: University of California Press, 632 pp., £15.

Nissim Rejwan

THIS IS the third and concluding work of a trilogy in which the late Professor of Modern History at the Hebrew University traces the origins and development of a political ideology aptly called by him "totalitarian democracy." *The Origins of Totalitarian Democracy*, the first in the trilogy, came out in the mid-Fifties and was justly hailed as an important and original contribution to the history of ideas.

Essentially, it was a brilliant analysis of some of the political and ideological currents at work since the French Revolution and which, according to the author, "show that concurrently with the liberal kind of democracy there emerged from the same premises in the 18th century a trend toward what we propose to call the totalitarian type of democracy."

As Talmon put it in his introduction, the tension between the two currents in democracy, the liberal and the totalitarian, was by then already becoming "the most vital issue of our time." From the vantage point of the middle of the 20th century, he added, "the history of the last 150 years looks like a systematic preparation for the headlong collision between empirical and liberal democracy on the one hand and totalitarian Messianic democracy on the other....."

In the first part of his trilogy Professor Talmon ably and conclusively established his central thesis — namely that totalitarian democracy is an integral part of the Western tradition, and that 19th century revolutionary movements, including Marxism, are merely waves within the one great current of this Messianic brand of democracy. In *Political Messianism*, the second volume in his trilogy published in 1960, Talmon continues the grim account and expands the ideas developed in the first, tracing the origins and growth of the tradition of revolutionary messianism, with its basic premises derived from the Enlightenment, its inspiration and model from the Jacobin dictatorship, and its vision of the unfolding of a pre-ordained pattern of historic inevitability from 19th century socialist thought.

The Myth of the Nation and the Vision of Revolution, which took some 20 years to complete and is now published almost two years after its author's death, is more than twice the size of either of its predecessors, rather more wide-ranging, plodding and at places unduly discursive.

It is, in Talmon's own words, the fruit of long reflection upon the evolution and the impact of "the two most potent ideological forces of the last 200 years."

These two forces, which amount to two secular religions, are the vision of a total social world revolution and ths myth of the nation. The relationship between the two has wavered from one extreme to another — "from alliance and even near-identity to ambiguity, rivalry and direct conflict to the point of mortal confrontation."

Since the most momentuous of all the encounters between these two forces took place during and after World War I, the author concentrates on the pre-1914 origins of the split within the European socialist movement into reformism and revolutionary radicalism.

The main point raised here is that at a deeper level this schism appears to have been the difference between an acceptance of the historic national community as the natural political-social framework and the vision of socialist world society achieved by a universal revolutionary breakthrough.

However, while it covers the European socialist movement as a whole, the book is concerned mainly with the fortunes of the Russian variety, probing the ways in which the Russian version of revolutionary and internationalist messianism "emerged victorious out of its confrontation with the myth of the nation — in the crucible of the Great War and not as the inevitable end-product of social-economic development." The deeper irony of the situation (Professor Talmon speaks of it as a "great ironic law",) is summed up by the author in the following passage:

"The Bolshevik Revolution came to serve as the new inspiration and model, and Russia as the Promethean guide — or patron power — to all the faithful of the religion of revolution, and above all to its practitioners outside Europe.

At the other pole, the spectre of revolutionary internationalism combined with other stimuli to goad the resentful and frightened devotees of warring integral nationalism in the defeated or the discontented nations into totalitarian Fascism and racist Nazism."

IT IS somewhat superfluous to remark on the extensive learning and the careful scholarship Talmon brings to bear on the writing of this book. Right from the first section, "Marx, Engels and the Nation," through the parts dealing with such subjects as the nationalities problem in Austria, the "Jewish Dimension," "From Georges Sorel to Benito Mussolini," and up to the concluding Part IX, "The German Revolution of 1918 and Hitler in the Wings," the reader cannot help becoming aware of the rare combination of historical imagination and a power of close analysis which a British journal once said placed the author "in the first rank of European scholars." To gain an insight into the origins of this remarkable trilogy, it seems apposite to cite the author's own brief account in his concluding remarks.

"The quest," he writes, "which was started in *The Origins of Totalitarian Democracy*...and is now brought to a close in the present work, was originally triggered by a rather personal response to certain shattering contemporary events.

"In 1937-38, when the minds of so many, and especially the young, were being deeply exercised by the terrible enigma of the Moscow trials, I happened to be working on an undergraduate seminar paper on the ultra-democratic French constitution of 1793 as seen against the background of the Jacobin terrorist dictatorship.

"The analogy between this period and what was happening in 1937-38 struck one most forcibly. Who had so criminally betrayed the Russian Revolution — the accused or the accusers? In either case, how could such vast evils, whether committed by one group or the other of the makers of the October revolution and the builders of the Soviet Union, be reconciled with the message of universal salvation upheld by both sides?

"The parallel seemed to suggest the existence of some unfathomable and inescapable law which causes revolutionary salvationist schemes to evolve into regimes of terror, and the promise of a perfect direct democracy to assume in practice the form of totalitarian dictatorship." According to Talmon, a "great ironic law" was first demonstrated during the Jacobin phase of the French Revolution, a phase which "bequeathed a model and a myth, and above all started a continuous tradition."

It is this tradition that forms the subject-matter of Jacob Talmon's trilogy, whose relevance to our own day and to the human condition as a whole is too apparent to need stressing. Reading this volume will certainly prove to be a sobering experience especially for those who continue to cling to the Left-Right dichotomy, particularly where nationalist movements are concerned.

Speaking of Fascism and Nazism, Talmon points out that the aim of the national revolution was to liberate the workers from the oppressive and divisive forces which the ideologues of nationalism considered alien and irrelevant. It was to incorporate these workers into the ideal national community and to instil in them a proud sense of belonging.

And indeed Fascism and National Socialism tried hard to attain these goals. Why, then, did they stop short of nationalizing the economy? The author's explanation is most illuminating. "Fascist-Nazi totalitarianism," he writes, "stopped short of nationalizing the economy, not because it was the last rampart of a besieged and tottering capitalism, or because of the debt it owed to big business.

"Its Darwinist elitism made it treat the great captains of industry as fine specimens of a warrior race. The alliance with those ruthless conquerors was expected to provide the sinews of war and imperialist expansion."

In other words — to update a famous slogan — Socialism in one country, but strictly for one race of men. □

A sense of wonder

OH WHAT A PARADISE IT SEEMS by John Cheever. London, Jonathan Cape. 100 pp. £5.50.

Haim Chertok

OH WHAT a loose-limbed title for so tight a novella — and how easefully the scant 100 pages slide by. They are packed as hard, however, as the ice over which the ageing protagonist skates in the opening sequence, or as the congealment of his late-life arousal.

Lemuel Sears, twice a widower, resides in executive style on Manhattan's posh East Side, but he often resorts to his daughter's outlying village for pastoral refreshment. Blissfully skating on Beasley Pond, Sears encounters a "barely marriageable" skatemate who exudes,

"'Isn't it heavenly? I love it, I like it, I like it, I love it' He had heard exactly that exclamation from a lover so many years ago that he could not remember her name or the colour of her hair or precisely what the erotic acrobatics were that they were performing."

Skating, exuberance, and lovemaking effortlessly cluster into meaningful, governing pattern: Sears's discovery that beneath its glistening surface Beasley Pond festers in an advanced state of pollution leads not only to his uncharacteristic involvement in a "Save Our Pond" citizens group but, in a parallel movement, to his own renewal. In like fashion Cheever, or rather, his genial, self-assured narrator ("At the time of which I'm writing jogging was very popular in every city of the world with which he was familiar") cuts in *his* maturity as graceful a figure eight with his pen as anyone I know.

Back in Manhattan, Sears maneuvers artfully into a zestful affair with Renée, in her early 40s. Puzzling, she is equally at home in Park Avenue churches and fancy French restaurants and frequently informs Sears that he "doesn't know the first thing about women." His massive ignorance leaves him undisturbed until Renée unaccountably slips away, rendering Sears so off-balance as to propel him into the adventitious arms of Eduardo-the-elevator-operator!

WITH REMARKABLE economy, Cheever has set off a series of bewildering actions which include a lost baby, the Mafia, a fishing idyll, the analyst analyzed, two murders, and a hair-pulling fracas in the express lane of the Buy-Brite Supermarket.

This may sound all of a piece with the kitchen sink zaniness of John Irving or the razzle of Richler, but the kinship is superficial. All the actions constellate around the eminent desirability of making the most of however much of paradise this earth and life do afford us. Cheever is fully aware of the pollution beneath our surface pleasures and of the bogs of the psyche. His triumphant point however, is that they can be controlled (the pond gets aerated) or, at least, managed *only* when the surface, seeming, evanescent face of reality receives its full recognition and value.

CHEEVER embodies his theme in a luminous exchange between Sears and a Balkan sibyl to whom he's taken as a tourist at the end of a business trip. Chauffeured to her cave by a fearful interpreter, Sears is confronted by a middle-aged woman in a cotton dress for whom he feels "absolute friendliness. This wonder, who had accurately prophesied the fall of uranium prices, excited in him the broadest smile. She asked to feel something of his and he gave her his wallet. She fingered the wallet and began to smile. Then she began to laugh. So did Sears...The prophetess stood and so did Sears. They were both laughing . Then she held out her arms and he embraced her. They parted, laughing."

One measure I like of a book's worth is the *other* books it companionably entails. *Oh What A Paradise It Seems* travels in the best company. Ageing, good-natured Lemuel Sears seems to me a fitting East Side, WASP antidote to Saul Bellow's embattled, waspish, West Side, Polish-Jew-Arthur Sammler. As you may recall, Sammler's summing up leads to his acknowledgement of the supremacy of death whereas Sears is moved to a sense of wonder at "the richness of opportunity" and "great benefice of living here and renewing ourselves with love. What a paradise it seemed."

THE NOVELLA'S title transposes Sears's wonderment from a retrospective past to a seeming present, a poignantly apt and rich effect. For although the events of the fiction seem perfectly contemporary, the narrative voice speaks of them as though they occurred in the indefinite, even distant past (e.g.: "...jogging was very popular..." See Above). Indeed, for Cheever they have: I recently read in *The Post* a brief mention of his death. Like Sears, he was in the fullness of his assimiliative powers. □

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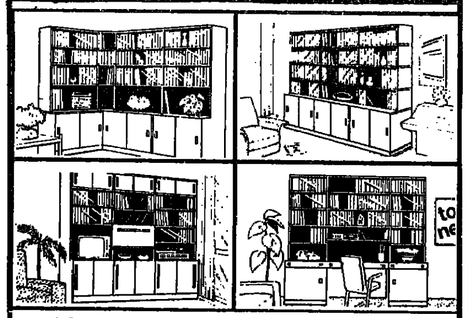

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Memories of love

SELECTED POEMS by P.J. Kavanagh. London, Chatto & Windus. 87 pp. £4.95

Judith Dickman

READERS of contemporary English poetry who might have thought that the unaffected and unadorned lyric poem had gone into hiding would do well to go through this volume of P.J. Kavanagh's works, selected from five of his books published between 1959 and 1979. Kavanagh, an Englishman of Irish-Catholic background, recognized early in his writing career the power of simple, Anglo-Saxon diction to provide his readers with the immediate recognition of familiar emotions. His power, however, does not rest in a single poem: it grows through the echoing of themes from one poem to another, bits and pieces accumulating until the force of feeling — usually sorrow, sometimes joy — has become inescapable.

The point on which many of Kavanagh's poems pivot is the death from polio, early in their marriage, of his much-loved first wife. In his autobiography he wrote that "Joy became a possibility when she was there, it hung like a great golden ball, to be had for the asking. I went to ground and watched it grow and glow until it poured warmth and light into every cranny of my life." And as she swept through his life, his lyrics went along with her. In "Bali," an early poem, he writes: "Curled in your nightdress on the beach,/Corn-yellow ghost, pale with sleep/I watch you at the fringe of this other island/Our public love makes private for us two." And as he watches, the sensuous tropical world all concentrates into: "'Is that you?' your murmur,/Grateful and blind my whisper, 'You and me.'"

There is a great restlessness in the poetry that can only be weighed down by his love, or by memories of that love. It is sometimes voyeuristically uncomfortable to follow the poet's chase after the ghost of his love, and his sweet-sick attraction to death as a path to reunion. He is haunted by her almost-presence — the need is so consuming that it seems impossible that it will not be answered, even if the laws of science do not allow:

Walking alone.
Stumbling rather, through wet leaves
And fallen branches and marshes
Screened by beeches.
Following you, for why should you
Not be ahead of me here
As everywhere else you are?

Only to conclude, as he must, "Still I can see/No sign of you who must have gone/(You always do) the other way." The colloquial tone, the easy slant rhymes, the unobtrusive metrical flow of the lines move the reader swiftly to inside the poet's head, to overhear a very private monologue.

At times the bits of recalled joy ("a mouth/loved, but never kissed enough") can no longer shore him up against great waves of pain and loneliness. In "All I Want" the despair, confusion, the jangled nerves bring to mind the self-loathing of Robert Lowell's "Skunk Hour." "I do not like myself at all," Kavanagh writes, "The banked horrors have been a-stoking./I tried hard. Underneath/They burnt me hollow in my sleep."

KAVANAGH'S other most effective poems are about fathers and sons, his own father, himself, his two boys. He unwinds and examines closely the cord connecting the generations, and the kaleidescopic feelings of one in between, the son of the father and the father of the son. Fantasizing a dialogue between himself and a two-year old boy, to take place 16 years hence, Kavanagh invokes river imagery for the flow and continuity of life, of manhood. Tender without being sentimental, the concerned and dubious father mingles regret and good wishes as the boy starts out on his own course: "I shall never know anything of your turnings./You were one of mine./You sprained my flow/into a fresher landscape./Or rather, some old greens, different water." In many poems ("Child's Poem," "Driving Back," "Father and Son") the intense pleasure taken in the open and untrammelled nature of the small boys is offset by the poet's unlimited concern about what "initiation" and "civilization" will do to them. In the bitter "Opened and Fastened" the son and his young classmates carry their empty satchels to school, presumably to be filled with the paraphernalia of 'education.' "Small children are learning to be important," he writes. "One of them notices raindrops hitting the land/Splash up, rimmed with knobs like a little crown./He tells his teacher this; she says Sit Down."

Attentively-observed detail and language under firm control give Kavanagh what he wants in his poems. In "Child's Walk" the details follow hard on each other to build up a scene of father and son silently exploring a woods in perfect trust with each other:

.....Under a log
Finds an Ovaltine ltd. knows it is Ovaltine
Because of the Ovaltine writing. Lies by a bog.
In the open, caught in a serial story he is inventing.
Stands on a rock in the stream to pee in the wind.
Watching it drift. Holding a broken
Kettle abstractedly holds out the other hand
As a gift, to be taken.

There are poems on other subjects — landscape poems, examinations of his experiences in the Korean War, his years at Oxford — but it is those sons and that lost wife which evoke the sharpest questions and the deepest sentiment. The volume concludes appropriately with a poem called "Memory," in which Kavanagh continues his dispute with the God he has unsuccessfully tried not to notice for most of his life, a God who has presented all men with the burden of "baffled love":

...when you on Eden's hill
forged man, of dust and spittle.
Then, like a beast on a spring
trap, man stepped on suffering

It is a poem of yearning for love and for death, even if they must come together, and of trying to forgive God for the swift and incomprehensible loss that has accompanied him through life: "...what are you up to,/Lord, must all love be for you?" He longs for release, to soar like the formless and shadowless swallows whom he asks to fly to his love:
"tell her memory/like a trap has nonetheless. Woody also proves glad." □

Jewish humourists

S.T. Meravi

FOUR PAPERBACK reprints by three of the finest Jewish funnymen writing in English today are currently in local shops, and if their efforts are not always top form, they are still more amusing than whatever reality has been offering us lately.

Woody Allen has had mixed results with his last film or two, but his third volume of "occasional writings," Side Effects (Ballantine, $2.75), shows his fertile imagination far from exhausted. Half of the pieces are from *The New Yorker* and, if these are little more than trendy pegs on which to hang cascading one-liners, they work none the less. Woody also proves himself adept at the well-made short story ("The Kugelmass Episode," "Retribution"). But his strength remains in the send-up, such as "My Speech to the Graduates," which appeared first in *The New York Times*, or "Fabrizio's: Criticism and Response," which is *Matters of Taste* à la *The New York Review of Books*:

"Fabrizio's prices, as Hannah Arendt told me once, are 'reasonable without being historically inevitable.' I agree."

PHILIP ROTH'S latest novel, Zuckerman Unbound (Fawcett, $3.50), is well-written and well-constructed, but left me thinking: Well, well. Always a master of dialogue and of specific detail, Roth this time around unaccountably makes everything on the periphery of his vision compelling, and everything at the centre everything but. The problem of fame and money being thrust on a writer is simply not the sort of topic that resonates within readers. More curious yet, the relationship between the writer and his dying father as done here is distanced, vague, cool, unconvincing and ultimately unmoving. Glad to know Roth's alter ego is unbound; but we're still waiting to see *where* he's bound. In short: good side effects, soggy centre.

MORDECHAI Richler has just republished two of his very early novels, Son of a Smaller Hero and A Choice of Enemies (Granada, £1.95 each). Originally published in the mid-1950s, when Jewish fiction was just making its impact in English, the two books today stand up, rather shakily, only as clumsy skeletons of the masterpieces that were yet to come.

Son is about a young Montreal Jew rebelling against his background; it begins in a comic vein and peters out into lugubrious sobriety. *Choice* concerns expatriate Canadian film folk in London; it is marked by more incredible coincidences than a French farce, which is especially unfortunate as it is a melodrama masquerading as High Art. It even contains that classic exchange: "Maybe we should inform the police." "Absolutely not." □

First fruits

THERE IS NO LACK of "first fruits" on which to make the traditional *shehehiyanu* blessing in the succa. The early citrus fruits have appeared; so have bananas, dates, avocados, and so forth. It is customary to make the blessing over a fruit one has not yet eaten this season.

I made the rounds of the various fruit and vegetable marketing boards to see what kind of winter season awaits us this year, and I was not disappointed. A good year is expected in almost everything.

At the Fruit Marketing Board, for instance, general manager Yosef Gores told me that the first "normal season" in several years is anticipated this fall and winter. Last year crops were unusually large in almost all fruits; two years ago, there were poor harvests. This year "normal, good supplies" are expected.

There will be dates "in profusion," he told me, and the moist ones can be deep-frozen. Otherwise they should be refrigerated. There will be more avocados than ever before, and there are plenty of apples and pears. The banana outlook is good too, though this may be influenced by weather conditions. There are plenty of pomegranates around, but many people don't want to be bothered with the messiness of eating them. Gores promises that there will be increased attempts this year to package and market pomegranate seeds in neat trays, as was begun last winter.

In the apple field, the board will continue to publicize the Granny Smith — a late-ripening green apple often confused with the Grand Alexander. The Granny Smith is a somewhat sweeter dessert apple, whereas the Grand Alexander is more suited for cooking and baking. The board confirmed my suspicions that in the open-air markets one cannot rely on the labelling of apple bins. A "genuine Jonathan" sign often refers to Galia, a rather mealy, tasteless apple which the board assures me is "on its way out of production." A "Hermon" is not a variety of apple at all; it really means those apples grown by the Druse around Majdal Shams. In practice, however, the name is applied to all sorts of apples from the Golan and other hilly areas, such as Red Delicious or Starking Delicious. The latter are those with vertical stripes on the skin.

Fruit vendors are also prone to label pears "Spadona," as though that were something special. In fact, almost 80 per cent of our pears are Spadona. The others are the small early green ones, called Costia, which are sweeter, and the medium-sized, yellow Gentil.

For those with more exotic tastes, there are some pineapples; but there will never be many here as we do not have the proper climate and they must be grown under glass or plastic. Lesser-known fruits with more of a future here are the feijoa, the kiwi and the lichee. There are already hundreds of planted dunams of each, and they can be found in the speciality fruit shops when in season.

CITRUS FRUITS have a production and marketing board of their own, concerned mainly with export, which accounts for some 80 per cent of the country's production. Of the remainder, some 8 per cent is sold as fresh fruit on the local market, while the rest goes to industry. Still, Amon Yitzhaki, sales manager for the local market, says the Israeli consumer is no longer the neglected stepchild and that most of the fresh fruit we buy is up to export standards.

In recent years, he says, so much citrus has been grown that we are getting top-grade quality on the home market, not just the fruit not up to standard for export. However, even if we do get some slightly blemished we don't need to worry, because the time between picking and arrival at the local store is too short for any deterioration in quality.

And a lot of the strains, particularly the "easy-peelers" such as clementines, are grown specifically for the local market.

Already on the market from the new season's crop are navel oranges (Tabori), lemons, clementines, grapefruit, and some early-ripening pomellos grown this year in the Beit She'an Valley on a trial basis. The bright yellow grapefruit still seen are from last winter's cold storage. The world-famous Jaffa orange, known here as "Shamouti," appears later in the season.

The Citrus Marketing Board sets the wholesale prices for all citrus fruits. Yitzhaki says the retail markup is lower for citrus than for any other type of fruit or vegetable. There are, however, legitimate price differences among various retail outlets, with the lowest prices generally in the open-air markets, except when the board conducts special discount campaigns in cooperation with the supermarket chains.

THE VEGETABLE Production and Marketing Board has taken to advertising on the air lately, particularly through the "service messages" permitted on our non-commercial TV.

MARKETING WITH MARTHA

Vegetable sales have been stagnant in recent years, with no rise in absolute quantities despite the population increase, sales manager Shimon Biran told me. Even deliberately engineered price drops have not helped, and sometimes when a popular vegetable such as the tomato becomes every dear, consumers actually buy more than usual. The tomato is the "price leader" on our vegetable market, with greengrocers often using it to set the level for other items, regardless of their wholesale price.

Vegetable wholesale prices fluctuate widely with supply and demand, except for potatoes, whose price is fixed by the board. The Israeli consumer has a colour prejudice against the red-skinned Desiré potato, and the board's new advertising campaign is designed mainly to overcome this by emphasizing a firmness which is especially good for chips and a longer lasting quality than most other strains. Fewer than 25 per cent of the potatoes grown today are the red-skinned variety, because of public resistance to it. The Board would like to raise this figure, partly because the reds keep better in cold storage, sometimes seasonally necessary. Frankly, since I met with Biran two weeks ago, I haven't seen any Desiré potatoes in Tel Aviv and would suggest that the advertising will not be very effective unless there are supplies to match it.

Often these promotion campaigns meet with little success, such as the attempts to push Chinese cabbage, a winter vegetable grown for export. The Board would also like to encourage consumption of American-style stalk celery and iceberg lettuce, as well as export crops with ample surpluses for the local market.

My visit to the Board's offices encouraged me to try "spaghetti fruit," a pumpkin-like vegetable new to our market last year. It tastes much like our ordinary pumpkin — *d'la'at* — but when boiled or baked, preferably in pieces, the interior flesh comes away easily in the shape of spaghetti strands. It can be eaten as a plain vegetable, as a base for sauces, or baked into a "noodle" pudding. Spaghetti fruit is said to be very low calorie — 20 calories per 100 grams, compared with 88 in potatoes, and 149 in noodles. However, it is difficult for me to recommend this new vegetable because of its extraordinarily high retail price — close to IS30 a kilo, and the average one weighs two kilos. I'm told the wholesale price is IS10-IS12, in itself fairly high for a vegetable, but hardly justifying a retail markup of nearly 200 per cent. Wholesale to retail markups in vegetables generally run between 50 and 100 per cent.

Asked why supermarket vegetables often look so sad while there are beautiful ones in other places, Biran said the supermarkets get the same good quality produce as anyone else, but the employees do not have the same incentive as the private shopkeeper to make it attractive to the customer.

In the open-air markets, the turnover is fast enough to keep the bins looking fresh. Only 15 per cent of all our fresh vegetables are sold in supermarkets, he estimates, not counting the new hypermarkets, which have helped both to raise quality and reduce prices.

WHAT CAN YOU MAKE from avocados, corn and almonds? The French "natural" skin care products for women with the brand-name Mustela Femme soon to be manufactured here at the Trima pharmaceutical plant of Kibbutz Ma'abarot. The avocados required by the French manufacturer are purchased here in Israel — some 600 dunams planted especially on its behalf, plus others bought from Western Galilee kibbutzim. It was this that gave rise to the idea of having Mustela Femme products made here, both for the local market and for export to the U.S.

Haim Weizman, manager of the new "Mustela Israel," has long represented the French company in its agricultural purchasing ties with Israel. He said it took over a year to convince the Israeli Ministry of Health to allow the Muftela Femme products, sold here to be labelled "hypo-allergic" (i.e. anti-allergic) as is done everywhere else they are sold.

Until local production gets under way, these are being marketed by the door-to-door method, reportedly in order to keep the prices down.

A number of baby-skin products under the label Mustela Bébé, in blue packaging rather than the lavender of the women's line, will also be sold here. These were, in fact, the origin of the Mustela Femme line, which became very popular with women. Even today, the cleansing milk *(lait de toilette)* uses the original baby-lotion formula and remains in a blue-labelled bottle.

Mustela Femme does not include make-up products, but only cleansing and skin-care cosmetics. Introductory prices range from IS105 for 50 grams of baby cream or 125ml. of baby shampoo to IS413 for 40 grams of nourishing cream.

SUPER-PHARM, the non-conventional chain of discount pharmacies, has just taken on the sole agency for yet another French brand of skin-care cosmetics, Clarins. These also claim to be based on natural ingredients, mainly herbs and roots, and to be non-allergic. To its credit, the company openly admits that its products are "not entirely natural," but do contain a modicum of perfumes and chemical preservatives.

Retail prices for Clarins products range from IS220.99 for 120ml. of alcohol-free face lotion all the way up to IS974.99 for 50 ml. of a nourishing preparation.

Two new Super-Pharm branches have been opened in Petah Tikva, on Hovevei Zion and Shapira Streets. As at other branches in the chain — in Jerusalem, Herzliya and Beersheba — the pharmaceuticals sections have conventional prices and service by pharmacists, while the other departments (health and beauty aids, baby foods, household goods, etc.) are self-service and offer discount prices. □

Correction: in last week's kitchen column, it should have said that Regba is switching *from* plastic drawer-runners *to* metal ones with ball-bearings, and not as reported.

Martha Meiseels